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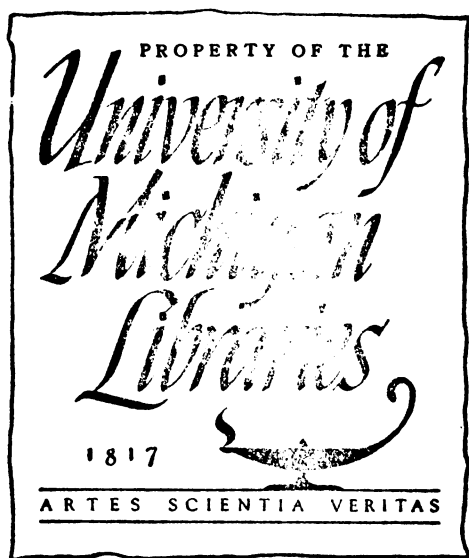
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*A grammar of British heraldry*

William Sloane Evans













*Andréa Nérat.*



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1854

A GRAMMAR

OF

BRITISH HERALDRY,

CONSISTING OF

Blazon and Marshalling;

WITH AN INTRODUCTION

ON THE

RISE AND PROGRESS OF SYMBOLS AND ENSIGNS.

BY

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SECOND EDITION.

LONDON:

JOHN RUSSELL SMITH, 36, SOHO SQUARE.

1854.

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ENTERED AT STATIONERS' HALL.

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1914

TO THE HONORABLE  
SIR JOHN TAYLOR COLERIDGE, KNT., D.C.L.,  
ONE OF THE JUSTICES OF THE QUEEN, BEFORE THE QUEEN HERSELF,  
AND FORMERLY  
FELLOW OF EXETER COLLEGE, OXFORD, ETC.

*This Small Token of Respect.*

FOR THE VENERABLE OFFICE HE SO ABLY FILLS, THE INTEREST HE TAKES  
IN ARCHEOLOGICAL RESEARCH AND RESTORATION, AND THE PERSONAL  
QUALITIES WHICH ADORN HIS PRIVATE LIFE,  
IS, WITH EVERY FEELING DUE TO HIS LORDSHIP,  
MOST GRATEFULLY INSCRIBED

BY

THE AUTHOR



Ry. St.  
Franklin  
10-26-46  
56708

## PREFACE TO THE FIRST EDITION.

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THE Author has been induced to bring before the public this Work, compiled from Notes, made at various times, on subjects connected with Heraldry: in the hope that it may tend in some degree to facilitate the study of that very useful science. He is aware that, in the opinion of most people, it is dry and uninteresting, but he thinks that this arises from a want of some systematically arranged Grammar, which would entice the Tyro to further research. He does not suppose that the work is faultless, but neither labour nor time has been spared in collecting the materials from which it is formed. The authorities quoted are all of the best, and references are given to enable the student to refer to them.

The Author himself felt, when he commenced the study, how laborious a task it was to wade through the voluminous works of Gwillim, Holme, Leigh, Ferne, Edmonson, &c.; and therefore thought a desirable object would be obtained if the essential matter of those folios (which are to be met with in *very few* libraries) could be compressed within narrow limits. Such is the attempt of the present volume; and if it should prove of the slightest use to any who desire an insight into Heraldry, the time and labour bestowed upon it will not have been fruitless.

ST. DAVID'S, EXETER;

May, 1847.



## PREFACE TO THE SECOND EDITION.

---

IN the course of the last few years, many most interesting and valuable Works on Heraldic Literature have appeared; but the Author is not aware that any one of them has assumed the form of a complete Grammar of the Science, and traced the subject *ab ovo*, with the exception of the present volume.

The study of Heraldry is so thoroughly mixed up with Antiquarian Research, Architecture, and the History of the Middle Ages; and moreover, renders such essential service to the Advocate, especially in examining Pedigrees, and cases of a Genealogical Nature; that no apology is requisite for the publication of a Second Edition.

The Author is perfectly aware of the faults which may be detected, and has every reason to feel grateful for the kind reception which the First Edition met with, and the favorable criticisms of reviewers; yet he trusts that a perusal of these pages will induce many who have hitherto felt no interest in this branch of literature, to investigate the causes of its importance as a primary department of Archæology.

W. S. S-E.

CORNWORTHY VICARAGE, TOTNES;

May, 1854.

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# INTRODUCTION.

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*On the Antiquity of Ensigns and Symbols.—Their Nature, Origin, and Use.—  
Their Connection with the Establishment of Heraldry, as a Science, in  
Great Britain.—The Division of the Subject.*

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The antiquity of Ensigns and Symbols may be proved by reference to Holy Writ.

1. "TAKE ye the sum of all the congregations of the children of Israel, after their families, by the house of their Father, with the number of their names. And they assembled all the congregation together on the first day of the second month: and they declared their Pedigrees after their families, by the house of their Fathers, according to the number of the names, from twenty years old and upwards. And the children of Israel shall pitch their tents, every man by his own camp, and every man by his own Standard, throughout their hosts."—[*Numbers* i., 2, 18, 52.]

2. "Every man of the children of Israel shall pitch by his own standard, with the Ensign of their Father's house."—[*Numbers* ii., 2.]

3. "And the children of Israel did according to all that the Lord commanded Moses: so they pitched by their Standards, and so they set forward, every one after their families, according to the house of their Fathers."—[*Numbers* ii., 34.]

4. "The Ram which thou sawest having two horns, are the Kings of Media and Persia. And the rough goat is the King of Grecia; and the great horn that is between his eyes is the first King."—[*Daniel* viii., 20, 21.]

---

The Latin and Greek Poets and Historians afford numerous instances of the use of Symbolic Ornaments and Devices. It will be sufficient in this work to quote from Æschylus and Virgil, as Poets; Herodotus and Tacitus, as Historians.

## ÆSCHYLUS.

(SEPTEM CONTRA THEBAS.)

[The Poet here introduces a dialogue between Eteocles King of Thebes, the Women who composed the Chorus, and a Herald (κῆρυξ), which latter is pointing out the Seven Captains or Chiefs of the Army of Adrastus against Thebes; distinguishing one from another by the emblematical devices upon their shields.]

## 1. TYDEUS.

(“Τοιᾶντ αὐτῶν,—νυκτὸς ὀφθαλμὸς πρέπει.”) [Line 380—386.]

“ . . . . . Frowning he speaks, and shakes  
The dark Crest streaming o’er his shaded helm  
In triple wave; whilst dreadful ring around  
The brazen bosses of his shield, impress’d  
With this proud argument:—‘A sable sky  
Burning with stars: and in the midst full orb’d  
A silver moon;—the eye of night o’er all,  
Awful in beauty, forms her peerless light.”

## 2. CAPANEUS.

(“Ἐχει δὲ σῆμα,—ΠΗΞΩ ΠΟΛΙΝ.”) [Line 428—430.]

“On his proud shield pourtray’d: ‘A naked man  
Waves in his hand a blazing torch;’ beneath  
In golden letters—‘I will fire the city.’”

## 3. ETEOCLUS.

(“Ἐσχημάτισται,—πυργωμάτων.”) [Line 461—465.]

“ . . . . . No mean device  
Is sculptured on his shield: ‘A man in arms  
His ladder fix’d against the Enemies’ walls,  
Mounts, resolute, to rend their rampires down;’  
And cries aloud,—(the letters plainly mark’d)  
‘Not Mars himself shall beat me from the Tow’rs.’”

## 4. HIPPOBODON.

(“Ὁ σμηλαουργὸς—φόβον βλέπων.”) [Line 487—494.]

“ . . . . . On its orb, no vulgar artist  
Expressed this image:—‘A Typhæus huge,  
Disgorging from his foul enfoulder’d jaws,  
In fierce effusion, wreaths of dusky smoke,

Signal of kindling flames ; its bending verge  
 With folds of twisted serpents border'd round.'  
 With shouts the giant-chief provokes the war,  
 And in the ravings of outrageous valour  
 Glares terror from his eyes . . . . ."

## 5. PARTHENOPÆUS.

("Ὅν μὴν ἀκόμπαστος—ἱαπτεσθαι βέλη.") [Line 534—540.]

" . . . . Upon his clashing shield,  
 Whose orb sustains the storm of war, he bears  
 The foul disgrace of Thebes :—' A rav'nous Sphynx  
 Fix'd to the plates : the burnish'd monster round  
 Pours a portentous gleam : beneath her lies  
 A Theban, mangled by her cruel fangs :—  
 'Gainst this let each brave arm direct the spear."

## 6. AMPHIARAUS.

("Τουαῖθ' ὁ μάντις,—βλαστάνει βουλεύματα.") [Line 587—591.]

" So spoke the prophet ; and with awful port  
 Advanc'd his massy shield, the shining orb  
 Bearing no impress, for his gen'rous soul  
 Wishes to be, not to appear, the best ;  
 And from the culture of his modest worth  
 Bears the rich fruit of great and glorious deeds."

## 7. POLYNICES.

("Ἐχει δὲ—τᾷ ξερρήματα.") [Line 639—646.]

" . . . . His well orb'd shield he holds,  
 New-wrought, and with a double impress charg'd :  
 ' A warrior, blazing all in golden arms,  
 A female form of modest aspect leads ;'  
 Expressing justice, as th' inscription speaks,  
 ' Yet once more to his country, and once more  
 To his Paternal Throne I will restore him,'—  
 Such their devices . . . . ."

## VIRGIL.

(THE *ÆNEID*.)

1. ("Atque hic exultans—insigne decorum.")—*Lib. ii.*, 386—392.

"Choræbus, with youthful hopes beguil'd,  
Swol'n with success, and of a daring mind,  
This new invention fatally design'd.  
'My friends,' said he, 'since fortune shows the way,  
'Tis fit we should the auspicious guide obey.  
For what has she these Grecian arms bestowed,  
But their destruction, and the Trojan's good?  
Then change we shields, and their devices bear:  
Let fraud supply the want of force in war.  
They find us arms.'—This said, himself he dress'd  
In dead Androgeos' spoils, his upper vest,  
His painted buckler, and his plummy crest."

2. ("Post hos insigne—serpentibus hydram.")—[*Lib. vii.*, 655—658.]

'Next Aventinus drives his chariot round  
The Latian plains, with palms and laurels crown'd.  
Proud of his steeds, he smokes along the field;  
His father's hydra fills his ample shield;  
A hundred serpents hiss about the brims;  
The son of Hercules he justly seems,  
By his broad shoulders and gigantic limbs."

3. ("Bina dabo argento—tua præmia, Nise.")—[*Lib. ix.*, 263—271.]

"Your common gift shall two large goblets be  
Of silver, wrought with curious imagery,  
And high embossed, which, when old Priam reign'd,  
My conqu'ring sire at sack'd Arisbæ gain'd;  
And, more, two tripods cast in antique mould  
With two great talents of the finest gold;  
Beside a costly bowl, engrav'd with art,  
Which Dido gave when first she gave her heart.  
But, if in conqu'ring Italy we reign,  
When spoils by lot the victor shall obtain—  
Thou saw'st the courser by proud Turnus press'd,  
That, Nisus! and his arms, and nodding crest,  
And shield, from chance exempt, shall be thy share;"

4. ("Sequitur pulcherrimus Astur,—insigne paternæ.")—[*Lib. x.*, 180—188.]

"Fair Astur follows in the wat'ry field,  
Proud of his manag'd horse, and painted shield.

Thou muse, the name of Cinyras renew,  
 And brave Cupavo, follow'd but by few;  
 Whose helm confess'd the lineage of the man,  
 And bore, with wings display'd, a silver swan.  
 Love was the fault of his fam'd ancestry,  
 Whose forms and fortunes in his Ensigns fly."

---

## HERODOTUS.

## 1 (CLIO) § 171.

("Καί σφι τριζὰ ἐξευρήματα ἔγένετο,—τὰ σημήνια ποιεῖσθαι.")

"And to them is allowed the invention of three things, which have come into use among the Greeks:—For the Carians seem to be the first who put crests upon their helmets, and sculptured devices upon their shields"

## 2. (CALLIOPE) § 74.

("Ὁ δ' ἕτερος τῶν λόγων—ἐπίσημον ἄγκυραν.")

"Those who deny this statement, assert that he (Sophanes) bare on his shield, as a device, an anchor."

---

## TACITUS.

## (The Annals.) Lib. 1.

## 1. (Tum redire paulatim—in sedes referunt.") [Cap. 28.]

"They relinquished the guard of the gates; and the Eagles and other Ensigns, which in the beginning of the Tumult they had thrown together, were now restored each to its distinct station."

## 2. ("Primam ac vicesimam—vehementur.") [Cap. 37.]

"Cæcina, Lieutenant-General, led the first Legion and twentieth back to the Capital of the Ubians; an infamous march, when the plunder of their General's coffers was carried amidst the Ensigns and Roman Eagles."

## 3. ("Et nocte concubiâ—deum Commaculavisset.") [Cap. 39.]

"In the dead of night, they began to clamour aloud for the purple standard placed in the quarters of Germanicus; and rushing tumultuously to his gate, burst the doors, dragged the Prince out of his bed, and with menaces



of present death, compelled him to deliver the Standard. Then, as they roved about the Camp, they met the deputies; who, having learnt the outrage, were hastening to Germanicus: upon whom they poured a deluge of contumelies, and were devoting them to present slaughter. Plaucus chiefly, whom the dignity of his character had restrained from flight; nor, in this mortal danger, had he other refuge than the quarters of the first Legion, where, embracing the Eagle and other Ensigns, he sought sanctuary from the religious veneration ever paid them."

4. ("Tua, dive Auguste,—tui memoria.") [Cap. 42.]

"I therefore here invoke thy Spirit now with the Gods, O Deified Augustus; and thy image interwoven in the Ensigns, and thy Memory, O Deceased Father."

5. ("Interque cædem—cum Varo amissam.") [Cap. 60.]

"And amidst the slaughter and plunder, he found the Eagle of the nineteenth Legion, lost in the overthrow of Varus."

Potter, in his *Antiquities of Greece*, (Dunbar's Edition, Edinburgh, 1824, vol. 2, page 79) thus speaks of the Ensigns or Flags (*σημεία*) used by the Grecians in their military affairs.—"Of these there were different sorts, several of which were adorned with images of animals, or other things bearing peculiar relations to the cities they belonged to. The Athenians, for instance, bore an *owl* in their Ensigns, (Plutarchus Lysandro) as being sacred to Minerva, the protectress of their city; the Thebans a *Sphynx*, (Idem. Pelopida, Cornel. Nepos Epaminonda) in memory of the famous monster overcome by *Ædipus*. The Persians paid divine honours to the sun, and therefore represented him in their Ensigns."—(Curtius, lib. 3.) Again, (in Page 130) speaking of the ornaments and devices on their ships, he says:—"Some other things there are in the prow and stern that deserve our notice; as those ornaments where-with the extremities of the ship were beautified, commonly called, *ἀκρόνεα*, (or *νεῶν κορωνίδες*) in Latin, *Corymbi*. The form of them sometimes represented helmets, sometimes living creatures, but most frequently was winded into a round compass, whence they are so commonly named *Corymbi* and *Coronæ*. To the *ἀκροστόλεια* in the prow, answered the *ἄφλαστα* in the stern, which were often of an orbicular figure, or fashioned like wings, to which a little shield called *ἀσπιδῆιον*, or *ἀσπιδίσκη*, was frequently affixed; sometimes a piece of wood was erected, whereon ribbons of divers colours were hung, and served instead of a flag to distinguish the ship. *Χήνισκος* was so called from *Χήν*, a *Goose*, whose figure it resembled, because Geese were looked on as fortunate omens to mariners, for that they swim on the top of the waters, and sink not. *Παράσημον* was the flag whereby ships were distinguished from one another; it was placed in the prow, just below the *στόλος*, being sometimes

carved, and frequently painted, whence it is in Latin termed *pictura*, representing the form of a *mountain*, a *tree*, a *flower*, or any other thing: wherein it was distinguished from what was called *tutela*, or the safeguard of the ship, which always represented *some one of the Gods*, to whose care and protection the ship was recommended; for which reason it was held sacred. Now and then, we find the *tutela* taken for the *Παράσημον*, and perhaps sometimes the images of Gods might be represented on the flags; by some it is placed also in the prow, but by most authors of credit assigned to the stern. Thus Ovid in his *Epistle to Paris*:

‘Accipit et pictos puppis adunca Deos.’

“The stern with painted deities richly shines.”

The ship wherein Europa was conveyed from Phœnicia into Crete had a *bull* for its flag, and *Jupiter* for its tutelar deity. The Boeotian ships had for their tutelar God *Cadmus*, represented with a *dragon* in his hand, because he was the founder of Thebes, the principal city in Bœotia. The name of the ship was usually taken from the flag, as appears in the following passage of Ovid, where he tells us his ship received its name from the helmet painted upon it:—

‘Est mihi, sitque, precor, flavæ tutela Minervæ,  
Navis et à pictâ casside nomen habit.’

“Minerva is the goddess I adore,  
And may she grant the blessings I implore;  
The ship its name a painted helmet gives.”

Hence comes the frequent mention of ships called *Pegasi*, *Scyllæ*, *Bulls*, *Rams*, *Tigers*, &c., which the poets took liberty to represent as living creatures that transported their riders from one country to another; nor was there (according to some) any other ground for those known fictions of Pegasus, the winged Bellerophon, or the Ram which is reported to have carried Phryxus to Colchos.”

To quote another very learned author:—“The system of hieroglyphics or symbols, was adopted into every mysterious institution, for the purpose of concealing the most sublime secrets of religion from the prying curiosity of the vulgar; to whom nothing was exposed but the beauties of their morality. (See Ramsay’s *Travels of Cyrus*, *Lib.* 3.) ‘The old Asiatic style so highly figurative, seems, by what we find of its remains in the prophetic language of the sacred writers, to have been evidently fashioned to the mode of the ancient hieroglyphics: for as in hieroglyphic writing, the sun, moon, and stars were used to represent states and empires, kings, queens, and nobility: their eclipse and extinction, temporary disasters, or entire overthrow: fire and flood, desolation by war and famine: plants or animals, the qualities of particular persons, &c. So, in like manner, the Holy Prophets call kings and empires by the names of the heavenly luminaries: their misfortunes and overthrow are represented by eclipses and extinction: stars falling from the firmament are employed to denote the destruction of the nobility: thunder and tempestuous winds, hostile invasions: lions, bears, leopards,

goats, or high trees; leaders of armies, conquerors, and founders of empires:—royal dignity is described by purple, or a crown:—iniquity by spotted garments:—a warrior by a sword or bow:—a powerful man, by a gigantic stature:—a judge by balance, weights, and measures.—In a word, the prophetic style seems to be a speaking hieroglyphic.’ The whole system of Pythagoras was expressed by signs and symbols. The Druids also possessed a profound system of hieroglyphics. The characters of this species of symbol were borrowed from the appearance of natural objects, and chiefly from the vegetable creation:—Thus, of a man who possessed an expanded mind, it would be said ‘He is an Oak:’ of another who was liable to be intimidated, ‘He is an Aspen leaf:’ of a third, who was hollow and deceitful, ‘He is a Reed.’—(See Davies’ *Celt. Res.* p. 247.) Again, the symbolical instruction of Egypt was of unlimited extent: every thing in nature, every thing mysterious, every branch of science, each technical phrase, and each component part of the mysteries, were expressed by a significant and appropriate symbol. Those astonishing specimens of human art and ingenuity which still remain in that country, excite our wonder and admiration. The quadrangular Pyramid contained many mysterious and symbolical references. It was supposed to allegorize the soul, or the principle of immortality. And this opinion was not peculiar to Egypt, but was admitted by the Indians, the Chinese, and in the very extreme regions of the West; for the high altar of Vitzliputzli, in Mexico, was pyramidal. Sphinxes were erected in the front of temples (according to Clement of Alexandria I., 5, c. 4,) to denote that all sacred truth is enfolded in enigmatical fables and allegories. A powerful, brave, cunning and avaricious king, would be expressed by the figure of a man with the head of a lion, pointing with one of his fingers to a fox before him. If they wished to express the attributes of Wisdom or Sagacity, they represented a man with the head of an elephant, pointing to a sitting ape. The attributes of Justice, Generosity, and Liberality, were expressed by the figure of a man with a bird’s head, and before him a balance, a sun, and a moon. A cruel, or faithless man, would be represented by a dog’s or an ass’s head, with a pot of fire and a sword before it. A perfectly wise and accomplished man was painted with a beautiful face, with wings like an angel, holding in his hands a book, a sword, and a balance; and behind him two vases, one full of water, the other of blazing fire; under his right foot a ball with a crab painted on it; and under his left a deep pot full of serpents, scorpions, and different reptiles, the covering of which had the shape of an Eagle’s head. [Abben Washih’s *Hierogl.*] The World governed by Divine Providence, was symbolized by a circle with a hawk-headed serpent in its centre. The Sun by a man or child enthroned upon the lotos or waterlily. Honor and Victory, by a palm tree; Power and Authority, by a rod or staff; Secrecy, by a grasshopper; Knowledge, by an ant; Aversion, by a wolf; Instability, by a hyæna; Malice, by a crocodile; Destruction, by a mouse; Deformity, by a bear. Plenty was represented by the right hand, with the fingers open. Protection, by the left hand closed. The Four Elements were represented by visible characters. They were pourtrayed, moreover, by

certain prismatic colours. White represented the Air; Blue, the Water; Purple, the Earth; Red, the Fire. The creation of the world was expressed by a serpent, with an egg in his mouth. The Sun was symbolized by the form of a bull. In Egypt, the serpent formed a symbol of the most awful images. Cneph was the serpent-idol of this people. He was usually represented by a hooded-snake, sometimes called *Basilicus*, or the Royal Serpent. [See BELZONI's *Researches in Egypt*.] In Gaul, serpents are emblematical of wisdom and truth. An ancient statue representing the Goddess of Truth, has been discovered amongst the ruins of the ancient temple of Montmorillon in Poitou. Montfaucon has given a plate of it (*Supplem.* tom. ii., p. 221). "Two serpents, turned round the feet of the goddess and curling upwards round her body, are embraced by both her hands, to show the inseparable union between wisdom and truth." The serpent with its tail in the mouth was an emblem of eternity with the Druids.

With regard to the connection of symbols with the foundation of Heraldry as a science in Great Britain, a few remarks must be made. The Monumental Effigies and Tombs of our ancient British ancestry are still to be seen, and, if carefully examined, will display decorations of an Armorial nature. We know that Brute and Loecine, Madan and Memprius, Leil, Lud, and Bladud, princes and kings of Britain, (the latter crowned in the year of our World's Creation 4318,) had their respective Insignia. That Brute bore on his golden shield a "lion rampant gules, charged on the neck and shoulder with three crowns in pale." That to Loecinus, his son, descended the paternal arms. That Cambér, (another king,) bore on a silver shield, "two lions passant gardant gules." That Albanact, (another,) was known by his "lion rampant or, on a field of gules." That Brochwel, Lord of Powys, was distinguished by a shield of sable, thereon "a chevron between three horses' heads argent." Lastly, that Elystan Glodrydd, Prince of Fferlys, bore "gules, a lion rampant regardant or." That his son, Cadogan-ap-Elystan, slew with his own hand, three Saxon Chiefs, brothers; assumed their badge—"The three boars' heads coupé sable on a silver field." That he incorporated this coat with the paternal bearings of Elystan his father, and that these his descendants bear to this day. And so the Saxons. Their Badges and Ensigns are still to be seen. The cognizances of Thanes and Chieftains still meet the eye of antiquarian research. And surely, a visit to our noble cathedrals and ecclesiastical structures will convince the enquirer, that when the Normans under William invaded this country, they did not leave their badges behind them. But the Normans did more than this: they introduced that spirit of feudalism and chivalry which tended so strongly not only to preserve but to classify them. The Barons, upon whom the Conqueror bestowed the lands, which their descendants now hold, after the lapse of more than seven centuries, possessed Armorial Bearings.

It may be easily imagined that Crusades and Tournaments increased the spirit of chivalry. The English under Richard-the-Lion, and the French under Philip-Augustus, sallied forth to the walls of Palestine

with their shields emblazoned with sundry devices. A visit to the Museum at Versailles will prove excessively interesting to the lovers of Heraldry and chivalrous pursuits, as they will there see the shields of the Crusaders arranged in order: *e. g.*—

1. L'écusson de Godefroy de Bouillon, roi de Jérusalem; "D'Argent, à la croix potencée d'or, cantonnée de quatre croisettes du même."

2. L'écusson de Robert, duc de Normandie; De Gueules, à deux léopards d'or."

3. L'écusson de Louis-le-Jeune, roi de France; "D'Azur, semé de fleurs-de-lys (or rather de semé-de-lys) d'or."

4. L'écusson de Thibaut de Montmorency (Premier Baron Chrétien; "D'or, à la croix de gueules, cantonnée de quatre alérions d'azur."

5. L'écusson de Richard Cœur-de-Lion, roi d'Angleterre; "De gueules, à trois léopards d'or."

[NOTE.]—A question has arisen, whether the Arms of England consist of lions or leopards. Many eminent writers have treated upon the subject, asserting that the heraldic leopard and the lion (*passant gardant*) are the same.

6. L'écusson de Philippe Auguste, roi de France; "D'azur, semé-de-lys d'or." (The same as Louis-le-jeune, roi de France.)

7. L'écusson de Geoffroy-de-Villehardouin, maréchal de la cour de Thibaut, comte de Champagne; "De gueules à la croix ancrée d'or."

8. L'écusson de Jean de Brienne, roi de Jérusalem; "Ecartelé; au 1er et 4me: d'azur, au lion d'or, l'écu semé de billettes du même; (qui est de Brienne); au 2me et 3me: de Champagne;" et sur le tout, "de Jérusalem."

9. L'écusson de Charles de France, Comte d'Anjou, depuis roi de Naples, de Sicile, et de Jérusalem, sixième frère de St. Louis; "Semé de France, au lambel de trois pendants de gueules, parti de Jérusalem."

10. L'écusson de Philippe-le-Hardi, roi de France; "Semé de France."

These are the devices upon some of the 74 "écussons (or shields) des seigneurs les plus illustres et les plus puissants, placés sur les piliers dans la grande salle du Musée de Versailles." Louis le Jeune, and Thibaut, were warriors of the first Crusade in 1095; Godfrey de Bouillon, and Robert of Normandy, of the second in 1147; Richard of England and Philip of France, of the third in 1189; Geoffroy Le Maréchal, of the fourth in 1203; Jean de Brienne, of the fifth in 1218; Charles de France, Comte d'Anjou, of the sixth in 1248; and Philip the Hardy, of the seventh circa 1270. Other shields to the number of 242, displaying the bearings of the Crusaders of a lesser rank, are placed "sur les frises dans la grande salle."

I have before stated that Tournaments tended greatly to increase and mul-

tively the number of devices. The eighth chapter of *Ivanhoe* affords a most interesting and descriptive account of these masquerades :—"On a platform beyond the southern entrance of the lists, were pitched five magnificent pavilions, adorned with pennons of russet and black, the chosen colours of the five knights challengers. The cords of the tents were of the same colour. Before each pavilion was suspended the shield of the knight by whom it was occupied, and beside it stood his squire, quaintly disguised as a salvage or silvan man, or in some other fantastic dress, according to the taste of his master, and the character he was pleased to assume during the game." [It is asserted that supporters originated in Heraldry from these figures.]

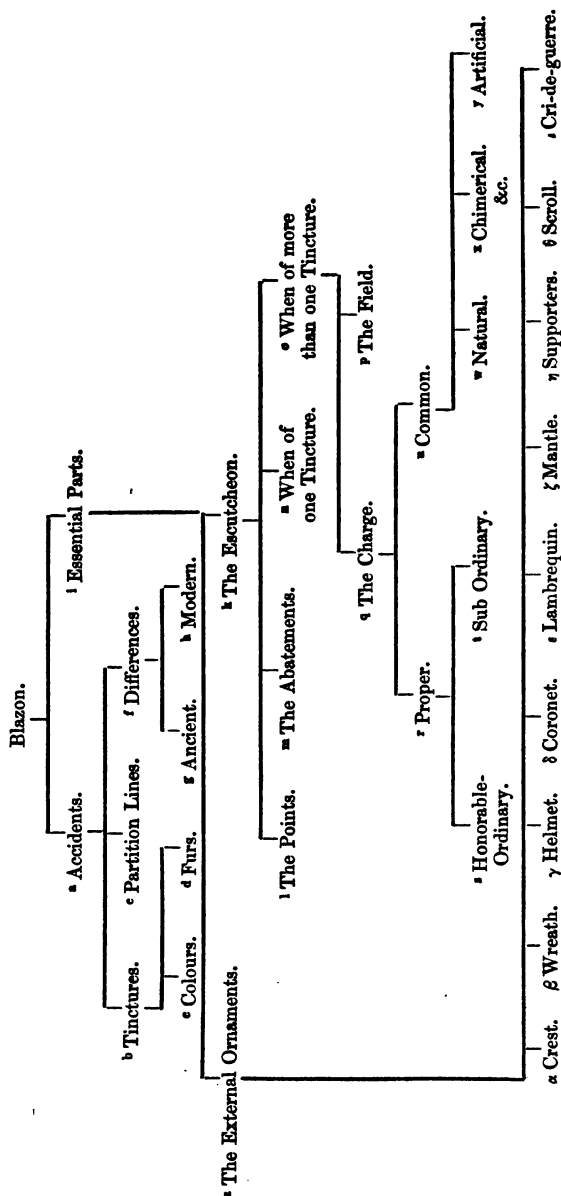
At length the Herald's College was established, a society incorporated by King Richard III., and consisting of thirteen members, viz :—Three Kings at Arms : Garter, Clarencieux, and Norroy ; six Heralds : Windsor, Chester, Lancaster, York, Richmond, and Somerset ; and four pursuivants : Blue-Mantle, Rouge-Croix, Rouge-Dragon, and Portcullis. The Clarencieux and Norroy kings are provincial ; the jurisdiction of the former comprehending all England to the south of the river Trent ; that of the latter, to the north. The name of Clarencieux is taken from the Duke of Clarence, third son of king Edward III. These thirteen offices are in the patronage and under the authority of the Duke of Norfolk, Hereditary Earl Marshal. In Scotland, the Lord Lyon King of Arms presides over the College of Arms ; in Ireland, the Ulster King. Laws regulating the bearing of coat armour were enacted ; and an Earl Marshal's Court established to enforce compliance and punish offenders. Visitations were made by the Heralds in the years 1575, 1619, and 1684, who went their circuits throughout the kingdom, for the purpose of collecting materials for the compilation of pedigrees, and preserving records of all occurrences of a genealogical and heraldic nature. Visitations have ceased ; the Earl Marshal's Court is no longer held ; and worse than all, the spirit of Chivalry has been long declining. That high and ennobling feeling which was the characteristic of our Ancestors, has gradually fallen from its high estate. It is the same with Architecture, Poetry, Music, Sculpture, Painting, and even Religion—all have suffered. If we look into history, we find the cause of this. Anarchy and confusion have reigned triumphant. England has been in an unhealthy state. The cry has been Democracy. Down with the Throne,—down with the Nobles. Level all distinctions. Let Equality be the *cri-de-guerre*. Could it be supposed that men who were solely bent upon the murder of their king, would devote much time to the study of the liberal Arts and Sciences ? Or, could it be supposed that men who would use the noblest edifices of our land—the Cathedrals—as stables, would pay attention and reverence to the prescribed ceremonies and ordinances of the Church ? But the cloud is dispelling ; and, in the middle of the nineteenth century, the blue sky appears again. Higher feeling is now developing itself ; and Religion, Music, Painting, and Architecture, will once more be deemed sufficiently important to occupy and engage the attention. In the cause of Heraldry, moreover, champions are springing up, who seem anxious to rescue it from its impending fate.

## THE SCIENCE OF HERALDRY IS DIVIDED INTO

## I. BLAZON.

## II. MARSHALLING.

The first of these (Blazon) may be subdivided as follows (and according to this scheme will it be considered):



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THE ART OF BLAZON.

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SOME ACCOUNT OF

# The Art of Blazon

by

the



Rev<sup>d</sup> William Sloane Evans

B.A., K.C.L., &c.  
Trin: Coll: Cantab:.



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# THE ART OF BLAZON.

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THE word *Blazon* is derived from the French *Blazonner*, Angl.—*To lay out, or open*. Hence, in a secondary meaning, *To give an account of*.

It has been defined, either as a description of Arms in apt and significant terms; or, a display of the virtues of their bearers; in which sense Chassaneus has a passage, "*Blazonia est quasi alicujus vera laudatio sub quibusdam signis, secundum prudentiam, justitiam, fortitudinem, et temperantiam.*"

A very similar passage may be seen in TULLY's *Treatise, De Off.*—"Id referre quod consentaneum est, hominis excellentiæ, est omnia, quæ ad prudentiam, fortitudinem, justitiam, et temperantiam pertinet, enarrare."

There seem to have existed among the Ancients of all countries various styles or modes of Emblazoning. Ferne makes mention of fourteen:—

1. COLOURS.
2. PLANETS.
3. PRECIOUS STONES.
4. VIRTUES.
5. CELESTIAL SIGNS.
6. THE MONTHS OF THE YEAR.
7. THE DAYS OF THE WEEK.
8. THE AGES OF MAN.
9. FLOWERS.
10. ELEMENTS.
11. SEASONS OF THE YEAR.
12. COMPLEXIONS OF MAN.
13. NUMBERS.
14. METALS.

Gwillim has selected three only from this number, as being more generally in use.

1. By *Planets*. In reference to the Armorial Insignia of Emperors and reigning Princes.

2. By *Precious Stones*. Applied to those ennobled by the Sovereign.

3. By *Tinctures*. Pertaining to the Coat Armour of persons high in Ancestral Dignity, but not raised to any degree of Nobility properly so called.

[NOTE.]—These three modes of Blazon are mentioned as being more generally in use than the others. It may be necessary to add that the first two, viz:—By *Planets* and *Precious Stones*, are nearly (unfortunately) exploded; and that the Armorial Bearings of all persons, of whatever grade, are usually blazoned by *Tinctures*.

The following extract from FERNE'S "*Glory of Generositie*," points out the origin of these various modes, and the reasons why they were resorted to:

"The cause why that these phantasticall blazonnes were inuented was this:—At the first, Armes were blazed by the plaine and rude termes of colors; but when, as it had growne to some better perfection, blazoners added unto every color (as proper significations of them) the names of Planets and Precious Gemes, therein following the ancient Chaldees; which attributed speciall vertues to the Planetes whom they worshipped as Gods; because that by the speculation of Astronomie (wherein they were alwayes moste excellent Maisters) they did learne that they were Lordes over the earth; and these Chaldees did adorne the idols, or images of every planet, with such colours as now by blazon we use to appropriate unto them. And upon the like reason were inuented all the other sortes of Blazon before set downe. For other Paynims (cheefly the Greekes) worshipping for their Gods the monthes and seasons of the yeare, the elementes, the twelve signes, numbers, flowers, mettailes, &c., caused some heralds to describe the seauen perfect colors by the names of the like things."

## RULES OF BLAZON.

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THE RULES OF BLAZON ARE BOTH "GENERAL" AND "SPECIAL."

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### GENERAL.

1. The more compendious your description, by so much is it esteemed the more commendable : "*Quia, quod brevius est, semper delectabilius habetur.*"
2. Shun a multiplicity of words. "*Frustra enim fit per plura, quod fieri potest per pauciora.*"
3. Take care, lest in your endeavours to be compendious, you omit something material or necessary to be expressed. "So muste Blazonners blaze, as briefe as may be, but with this care, that no different matter be omitted." "*Omnis sermo, si sit brevior quam oportet, obscurat intellectum ; si autem longior, difficile erit retentioni.*"
4. Let your selection of words be clear, and without repetition. A different form in Blazon might possibly change the appearance of the coat. "*Diversitas enim nominis inducet diversitatem rei, in tantum quod nomina sunt significativa rerum.*"

### SPECIAL.

1. Commence with the mention of the Field : its tincture or tinctures, and peculiarities.
2. Proceed with the charge, (if there be any,) either proper or common. Moreover, if the Field be occupied with Sundry Charges, whether the same be

of one or divers kinds ; Nominate, first,—That which lieth immediately upon the Field, and nearest the centre ; secondly,—That which is more remote and distant from the same.

These are the fundamental Rules of Blazon. Other rules there are, which would be better and more clearly illustrated by examples, than by any written form.

(“Interim oportet discentem credere.”)

Blazon may be divided into :—

1. ACCIDENTS.
  2. THE ESSENTIAL PARTS.
-

## I. ACCIDENTS OF BLAZON.

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Accidents of Arms are those notes or marks which have no inherent quality or participation of the substance or essence of them; but may be annexed unto them, or taken from them, their substance still remaining. Porphyrius gives the same definition.

*“ Accidens potest adesse et abesse sine subjecti interritu.”*

They are divided into:—

1. TINCTURES.
2. PARTITION LINES.
3. DIFFERENCES.



## TINCTURES.

“Tinctures are variable hues and tints, common as well to the differences of Arms, as to the Arms themselves.

They consist of

1. COLOURS.
  2. FURS.
- 

## COLOURS.

There are in British Heraldry seven special colours :—

1. GOLD.
2. SILVER.
3. RED.
4. BLUE.
5. BLACK.
6. GREEN.
7. PURPLE.

Two others may be added to this number; although the Heralds of old would not allow that they were colours, but merely stains. They are very rarely met with in the armoury of Great Britain.

8. ORANGE OR TAWNY.
9. BLOOD COLOUR.

1. GOLD.            "SOL."            "TOPAZ."            "OR."

Of the excellency of this colour, there is a saying: "*Aurum est corporibus sicut Sol inter stellas.*" Christine de Pice observes, "that this metal should only be borne by Princes of Royal Blood;" meaning doubtless to convey the idea of its value in Armoury. Even so should the Bearer excel in Valour and Deeds of Prowess. It is emblazoned by

1. The Planet *Sol*.
2. The *Topaz*.
3. Or: (*A Norman French word.*)

This colour is supposed to represent *Constancy*. Its resemblance to the Planet consists in the purity and lustre of its brightness.

For this reason also, the Topaz is assimilated to it; that stone being deemed worthy "to be sette in the breast-plate of Aaron."—Armourists express it by *small dots or points*.—[See Plate I., fig. 1.]

2. SILVER.            "LUNA."            "PEARL."            "ARGENT."

This royal colour is of exceeding light and purity, and was held in high estimation by Sovereign Princes of all nations. According to Scribonius: "*Albedo est color simplex in corpore tenuiore multa luminositate constans.*"

The Ancients were accustomed to note deeds, well performed, and worthy to be kept in memory by this metal. It is blazoned by

1. The Planet *Luna*.
2. The *Pearl*.
3. *Argent*.

"The Moon being the fairness of night."—[Pliny.]

"The Pearl: An offspring of the dew of Heaven."

It denotes *sincerity of Life*; and may be known by *the Field or Charge being left Plain*.—[Plate I., fig. 2.]

3. RED.            "MARS."            "RUBY."            "GULES."

"This colour (Vermilion) hath been long used of Emperours and Kyngs for an Apparell of Majesty: and of Judges in their Judgement Seates." "It was of such estimation with the ancient Romaines, before they had found the use of gold and silver, that they did make rings of it, which were put on the fingers of their valiant Souldiours, as some marke and reward of their valour." "By the commandment of the old lawes of Armes, none might use this colour

of *Vermilion*, except he had been a Prince, or thereunto licensed by the Souveraigne." In regard to its resemblance to the fire, which Element is of all the most resplendent, and nearest in its approach to the Sun, it is ordained, *That no one should bear this colour, but persons of high rank and special desert.*

Refer to the 5th chapter of Daniel, verse 29.—"Then commanded Belshazzar, and they clothed Daniel *with scarlet*, and put a chain of gold about his neck, and made a proclamation concerning him, that he should be the third ruler in the kingdom."

It is blazoned by—

1. The Planet *Mars*.
2. The *Ruby*.
3. *Gules*.

Martianus, speaking of this planet, saith :—"He is the Armipotent God of Battel, whose hardy desire is to be avenged with speedye boldness."

The Ruby is used to express this colour, that stone being of all the most durable :—"The fire wasteth it not, nor changeth its colour."

It was deemed worthy "to be sette in the breast-plate of Aaron."

The word *Gules* is Norman French. *Ghul*, in the Persian language, signifies a *rose*, or *rose colour*. The corresponding Virtue is *Fortitude*. Heralds make use of *perpendicular lines* to express it in Blazon.—[Plate I., fig. 3.]

#### 4. BLUE. "JUPITER." "SAPPHIRE." "AZURE."

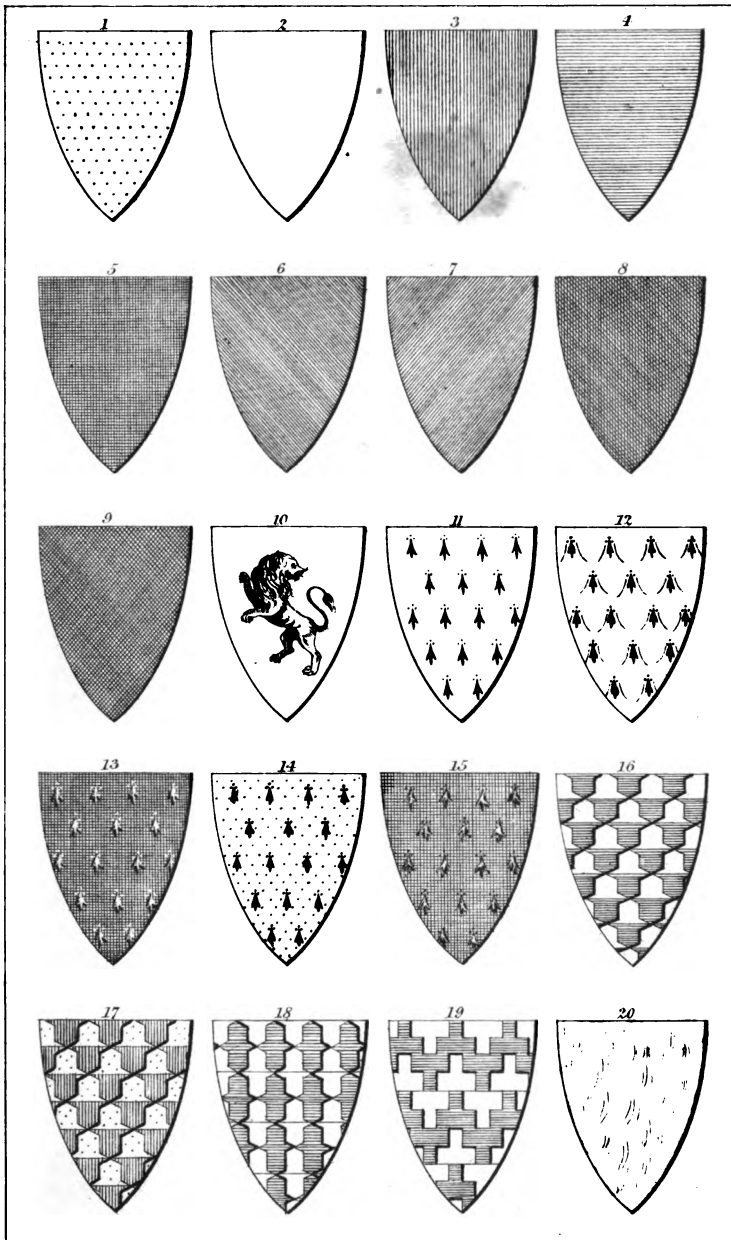
This beautiful colour (cobalt) represents *the clearness of the sky, when all clouds are exiled*. "Cæruleus color, à cælo dictus est, quod tanquam solers et diligens nescit otari." (Farnes. II., 18.)

Hence it is blazoned by—

1. The Planet *Jupiter*.
2. The *Sapphire*.
3. *Azure*.

"The Sapphire is a stone worthy to be worne on the fingers of Princes."  
—[Isidore.]

PLATE 1.



*London, 18th. Century*



It betokeneth *Loyalty*, and is expressed by *Horizontal Lines*.—[Plate I., fig. 4.]

5. BLACK. "SATURN." "DIAMOND." "SABLE."

"Nigredo est color in corpore crassiori exiguæ luminositatis particeps."

It is blazoned by—

1. The Planet *Saturn*.
2. The *Diamond*.
3. *Sable*.

Inasmuch as this colour may be said to represent Darkness and Night; *Saturn*, that mighty Ruler of the Depths of Time, has been selected to express it in Royal Blazon.

So also, *The Diamond*, in the Coat Armour of Nobility. The word *Sable* is derived from the Latin *Sabulum*, *Gross Sand or Gravel*, in respect of its heavy and earthy substance. It denotes *Prudence*, and is known by *perpendicular and horizontal lines crossing each other*.—[Plate I., fig. 5.]

6. GREEN. "VENUS." "EMERALD." "VERT."

This colour, the purity and freshness of which is the symbol of Delight, is Blazoned in Heraldry by—

1. The Planet *Venus*.
2. The *Emerald*.
3. *Vert*.

The Beauty and Loveliness of the Planet has been said to inspire earth-born mortals with true feelings of happiness.

Again, *the Smaragde or Emerald*, is of all precious gems the most pleasing to the eye. Dioscorides goes so far as to assert "that it comforteth the vital spirites." Isidore saith, "This stone passeth all colours in greenesse, and in the sounne shininge, rayseth of itself a beame in the ayre."—"But who that readeth the Apocalyps shall finde there a rayne bowe about the seat of God, of Smaragde only."

Its peculiar virtue is *Continued Felicity*. Heralds express it by *diagonal lines from the dexter chief to the sinister base*.—[Plate I., fig. 6.]

7. PURPLE. "MERCURY." "AMETHYST." "PURPURE."

The following anecdote of the discovery and first use of this royal and

truly splendid colour will be probably interesting. "It hath its denomination of a certain fish, called in Latin, *Purpura*, whereof, in times past, great stores have been found near to that famous city of Tyrus, on the sea coast of Phœnicia; this shell-fish hath in its mouth an excellent and precious liquor, or juyce, of singular use in dying of cloaths, the invention and use of which was first found out by the Tyrians, for which cause this colour is called *Tyrius Color*. They are gathered alive in the spring season, (at which time this juyce is most plentiful in them,) and cast together on a heap, that so by their continual motion they may vent out this rich liquor together with their spirit; which being done in some near place or other provided for the clean keeping thereof, it is taken up and shared for necessary purposes."

Purple was held in such esteem that none but Royal Personages and those authorized by the king, may wear it. "Now, if thou canst read the writing, and show me the interpretation thereof, thou shalt be clothed with *purple*, and shalt have a chain of gold about thy neck."—[*Dan.* v. 16.]

The Purple Robe was given to Joseph by Pharaoh as a mark of Royal bounty.

"But Joseph having this power given him by the King, with leave to make use of his seal, and to wear *Purple*, drove in his Chariot through all the land of Egypt."—[See WHISTON'S *Josephus* II., 5, 7.]

It was the royal robe of the Chaldean Kings:—

"So he caused it to be proclaimed through all the country, and promised that to him who could explain the writing, and give the signification couched therein, he would give a golden chain for his neck, and leave to wear a *Purple* Garment, as did the Kings of Chaldea; and would bestow on him the third part of his own dominions."—[*Josephus* X., 11., 2.]

The Persian Princes also were clothed in Purple.

And Darius the King went to bed. But after he had rested a little part of the night, he awaked; and not being able to sleep any more, he fell into conversation with the three guards of his body: and promised that to him who should make an oration, about points that he should inquire of, such as should be most agreeable to truth, and to the dictates of wisdom, he would grant it as a reward of his victory, to put on a *Purple* Garment; and to drink in cups of gold; and to sleep upon gold; and to have a Chariot with bridles of gold; and an head tire of fine linen; and a chain of gold about his neck; and to sit next to myself; on account of his wisdom. And says he, He shall be called my Cousin."—[*Josephus* XI., 3, 2.]

So also in chapter 6, § 10, of the same book :—"But when he was satisfied that the King bestowed this honour upon him, he put on that *Purple* Garment which the King always wore; and put the chain about his neck; and got on horseback, and went round the city; while Haman went before, and proclaimed :—"This shall be the reward which the King will bestow on every one whom he loves, and esteems worthy of honour.'"

Armourists express this colour in Blazon by

1. The Planet *Mercury*.
2. The *Amethyst*.
3. *Purple*.

It is not known whether this colour (which has from time immemorial characterized the chief robe of royalty), is blazoned by *Mercury*, as being the Herald of the Gods, and close in attendance on Sovereign Jove; or whether as the Symbol of Swiftness, *the Planet* has been employed to denote *Activity*, (either of the Mind or Body,) in the persons of those who introduced this splendid colour into their Armorial Bearings.

"The *Amethyst* is a stone worthy to be sette in the breast-plate of Aaron."

Purple is supposed to represent *Temperance*.

It may be known by *diagonal lines from the Sinister Chief to the Dexter Base*.—[Plate I., fig 7.]

8. ORANGE or TAWNY. "DRAGON'S HEAD." "JACYNTH."  
"TENNE or BRUSK."

This colour needs not much description, inasmuch as it is seldom seen in the Armoury of our country. It is blazoned in Heraldry by

1. *Dragon's Head*.
2. *Jacynth*.
3. *Tenne or Brusk*.

It is compared to the *Dragon's Head*, "which, although it be not a Planet, yet is it such a Starre as in some respect hath the nature of a Planet."

"I cannot find that any especial virtue is represented by Tenne."

Some authors have described this colour by the name of *Brusk*.

*Diagonal lines from the dexter chief to the sinister base, traversed by perpendicular*, are used to denote Tenne in the Blazon of coat Armour. —[Plate I., fig 8.]



9. BLOOD COLOUR. "DRAGON'S TAIL." "SARDONYX."  
"MURREY or SANGUINE."

This colour (as the preceding), is very seldom met with in English coat Armour; but nevertheless is of great estimation; and was used (according to Gwillim), in certain robes of Knights of the Bath.

It is blazoned by

1. *Dragon's Tail*
2. *Sardonyx*
3. *Murrey or Sanguine.*

Leigh makes no mention of any particular virtue appertaining to it. *Diagonal lines dexter and sinister, traversing each other in saltier*, are used to represent it.—[Plate I., fig 9.]

PROPER.

A charge is said to be of its *proper* colour, when depicted in that colour or colours, which either Nature or Art has assigned to the object itself, which the charge is intended to represent.

It is evident that the term can merely apply to the Common Charges, and not either to the Field, or the Ordinary Charges.

It may be distinguished in engraving, by slight shadings, without any regular marks or lines as the other colours.—[Plate I., fig 10.]

[NOTE. A.]—It must be remembered, that there is a great difference between a Charge *Proper*, or of a *Proper* Colour; and a *Proper* or Ordinary Charge. It will be seen that in the former, the term is applied merely to its colour.

[NOTE. B.]—The two first-mentioned colours *Or*, and *Argent*, are called *Metals*, on account of their clearness and lustre, as representing the Metals, Gold and Silver. Particular attention should be paid to the following remarks:—"Arms composed of Metals and Colours together, were introduced as well to represent them at a more considerable distance, as to imitate the military cassock of the Ancients, who embroidered their Titia or Cloths of Gold and Silver, with figures in Colours of Silk; and on the contrary, their Coloured Silks with Gold and Silver." Hence a general Rule which must ever be observed:—

*That Metal be never placed upon Metal, nor Colour upon Colour.*

There are, it is true, two or three instances in English Armoury which form an exception to this Rule. These (which are styled "*Armes pour enquerir*"), do not by any means allow a precedent. The Rule is still the same, "*Si scutum, sit de coloribus, quod supra scutum erit, fiat de metallo: et si scutum sit de metallo, fiant Arma ex coloribus: Quia nec metallum supra metallum, nec colorem supra colorem, in armis seu insignibus, ponat quis.*"

## ADDITIONAL REMARKS ON COLOURS TAKEN COLLECTIVELY.

The preceding is a concise, but at the same time faithful account of those colours found in Heraldry. Leigh and Ferne have treated very largely upon the subject, mentioning the Antiquity, Origin, and Composition of each colour respectively, their resemblance to the *Planets*, *Precious Stones*, and *Virtues*. They are useful as showing the special and peculiar signification of every charge introduced into Heraldry.

The following quotation from the works of the Venerable Bede, (*Eccl. Hist.*, *Appendix*, *Num.* vii., "De Vestimentorum donatione:"—Page 691 in the Edition printed at Cambridge, A.S., 1722,) will be a satisfactory proof of the peculiar virtues and significations applied to colours:—

"Vestimenta enim sacra ac sacerdotalia indumenta usque in presens in vestiario conservantur: videlicet, una cappa oloserica saphirei sive azurei coloris cum aureis circumferenciis et lapidibus antierius in parte superiori ornata, due cappe oloserice purpurei coloris, aureis circumferenciis reliquis similibus adornate, tres cappe oloserice purpurei coloris, sed opere polimito aurei ac lactei coloris ex omni parte contexte, et una casula oloserica purpurei coloris aurea textura et lapidibus superius a parte posteriori ornata. Nec sine misterio sunt tanta ac talia primitiva nostre dotacionis insignia contemplanda. Per unicam enim cappam saphirei sive azurei coloris, intelligi poterit, unitas et stabilitas fidei Christiane. Per duas cappas que sunt ejusdem purpurei coloris cum casula, datur intelligi, quod Christus, designans LXX. duos discipulos, misit illos binos ante faciem suam in omnem civitatem, et locum, quo erat ipse venturus; et quod idem dicit, *ubi duo vel tres congregati fuerint in nomine meo in medio illorum sum*. Idem tamen vero coloris purpurei designat, quod virtute sanguinis Christi, si ejus sequendo vestigia alter alterius onera portemus, cum apparuerit, similes ei erimus, et videbimus eum sicuti est. Ut ergo congruentiam binarii cum unitate servemus, spem venie in contricione sequatur spes gracie in confessione, et sic sit spes glorie in satisfactione que in colore purpureo designatur; que triplex spes a fidei unitate ac stabilitate que triplex est procedit: prima a fide preceptorum, secunda a fide signorum, tertia a fide promissorum. Quod autem tres sunt cappe ejusdem purpurei coloris sed opere polimito cerulei sive aurei ac nivei coloris ex omni parte contexte, congrue intelligitur caritas que in tribus consistit secundum Apostolum, in corde puro, conscientia bona et fide non ficta. Per lacteum ergo sive niveum colorem cordis intellige puritatem, per ceruleum sive aureum colorem conscientie bonitatem, per purpuram fidei integritatem. Per opus texture ex omni parte polimitum, virtutum varietatem attende, que in caritate fundatur. Quod autem color purpureus in his tribus cappis polimitis et aliis duabus principatum tenet, datur intelligi, quod fundamentum aliud memo potest ponere preter illud quod positum est, quod est Christus Jesus, a quo omnis edificatio constructa crescit in templum Sanctum in Domino. Et nota quod numerus capparum numero legatariorum, videlicet *Melliti*, *Justi*, *Paulini*, et *Rufiniani*, adjunctis *Laurentio* presbitero, et *Petro* Abbate, respondit."

Potter, the Historian of "The Antiquities of Greece," says that signals were given and received in time of war by means of the different colours of their flags. The *σημείον* was frequently a purple flag, or coat hoisted on the top of a spear, as appears from Conon's in Polyænus, and Cleomenes' in Plutarch; nor was it unusual to use other colours. Polybius, speaking of the fight between Antigonus and Cleomenes, mentions, "that the Illyrians, having orders to begin the battle, were to receive a signal by a white flag, that should be spread from the nearest post to Olympus; but the signal to be given by the Megalopolitans, and the cavalry, was a purple coat, which was to be advanced in the air, where Antigonus himself was posted."

The same author, speaking of the arrangements and decorations of vessels, asserts—"That it was customary to beautify the prow with *Gold* and various sorts of paint and colours. In the primitive times, *red* was most in use; whence Homer's ships were dignified with the titles of *μλτοπάρηοι*, and *φουνικοπάρηοι*, or *red-faced*. The *blue*, likewise, or *sky-colour*, was frequently made use of, as bearing a near resemblance to the colour of the sea, whence ships were called by Homer *κvanόπρωροι*, by Aristophanes *κvanέμβολοι*. Several other colours were made use of, and in these colours, the various forms of Gods, animals, plants, &c., were usually described." Again, "When all things were in readiness for a naval engagement, the signal was given by hanging out of the Admiral's galley a *gilded* shield, as we read in Plutarch, or a *red* banner or garment (according to Diodorus Siculus, lib. 13, and Polyænus, lib. 1.) During the elevation of this, the fight continued; and by its depression or inclination towards the right or left, the rest of the ships were directed in what manner to attack their enemies, or retreat from them."

## FURS.

"Furs (which are used, as well in the Doublings of Mantles pertaining to Coat Armour, as in the Coat Armour itself), are taken for the skins of certain beasts, stripped from the bodies, and artificially trimmed, for the doubling or lining of robes and garments, serving as well for State and magnificence, as for necessary use." And again, "These thus trimmed and employed, are called in Latin *Pellicei*, (*à pellendo*, of driving away,) quite contrary in sense, though like in sound to *Pellices*, (*à pellicendo*, for drawing all to them); because they do *repel* and *resist* the extremities of cold, and preserve the bodies that are covered with them in good temperature." Mackenzie says, "The shields were covered with skins, which coverings gave occasion to *furs* or *skins* now in mention; and this is a better reason for their being found in shields, than because they were used in mantles and garments."

[NOTE A.]—Furs are known by the name of *Doublings*, when used in the linings of mantles; but when coming under the denomination of *Tinctures*, they are called each by its respective and peculiar name.

[NOTE B.] Inasmuch as *Furs* may be said to be mixed tinctures, (that is, to consist both of *Metal* and *Colour*,) they may be placed upon either; Metal and Colour may also be indiscriminately placed upon them. Attention should, however, be paid to the colour of the groundwork of the Fur.

They are seven in number:—

1. ERMINE.
2. ERMINITES.
3. ERMINES.
4. ERMINOIS.
5. PEAN.
6. VAIR; VAIRÉ; VERREY; COUNTER-VAIR; VAIR-EN-POINT.
7. POTENT-COUNTER-POTENT.

## I. ERMINE.

This is the skin of an animal rather less in size than the squirrel, which is found in the woods and forests of Armenia. It is perfectly white, excepting the tip of the tail, which is of a deep brown, almost inclining to black.

The Fur is *white*, powdered or sprinkled with *black* spots.

The Blood Royal alone, are legitimately allowed the use of it, in the linings of their mantles.

Ferne, in his "*Lacie's Nobilitie*," thus speaks of the dignity of *Ermine*. "In such furies many kyngs and princes be attired; but the inferior estatcs can challenge (as I have been learned), but oneley philacters or borders thereof, to be added to their robes. We see the chapeau of our auntient Barons doubled or lined with the like, an ornament borrowed from the Auntient Romaine Senators. Priam, King of Troy, did weare a mantell or cloake of Ermyne, when he came to battell against the Greekes, and therefore, the Dukes of Britaine in Fraunce, boasting their nation to have descended from the reliques of the fugitiue Troianes, did beare a coate of Ermyne."—[Plate I., fig. 11.]

## 2. ERMINITES.

This Fur differs from the preceding, merely by the addition of one hair *gules* on each side of the sable spot. It is very seldom used in Armoury.—[Plate I. fig. 12.]

## 3. ERMINES.

*Ermines* is a Fur the exact reverse of *Ermine*:—The latter being *white* with *black* spots; the former *black* with *white* spots.—[Plate I., fig. 13.]

## 4. ERMINOIS.

This Fur is of a *yellow* ground, spotted with *black*; differing from *Ermine* in the substitution of *yellow* for *white*.

Of its use in Armoury, Baia maketh mention in a book entitled "*Le Blazon des Armoiries*;" p. 14. So also, Edel. Hirypen, in his work, "*Le Jardin des Armoiries*."—[Plate I., fig. 14.]

## 5. PEAN.

*Pean* stands in the same relation to *Erminois*, as did *Ermines* to *Ermine*: The field or ground being *black*, the spots *gold*.—[Plate I., fig. 15.]

## 6. VAIR; VAIRÉ; VERREY; COUNTER-VAIR; VAIR-EN-POINT.

This Fur is supposed to receive its name from its varied colour: "Quia ex diversis coloribus alternatim variantur." "The Latine writers of Armes and Blazon, doe saye thus." "Arma variata, ex pellibus albis et cæruleis."

The Fur consisteth of *small cups or bells*, (in the form of an escutcheon,) arranged in lines; in which Furriers were accustomed to white their Furs. When composed of *Argent and Azure*, it is simply styled *Vair*.—[Plate I., fig. 16.]

When of *any other tinctures, not exceeding two, Vairé*, of such and such. —[Plate I., fig. 17.]

When of *three or four tinctures, Verrey*, of so many and such.

[NOTE.] In these two last cases, the tinctures must be mentioned.

It must be remembered that the cups or escutcheons are to be placed, so that *the point of one tincture be opposite to the point of the other*.

When the cups are so arranged, that *those of the same tincture are point against point, and chief against chief*, the word *Counter* must be prefixed in your Blazon.—[Plate I., fig. 18.]

The term *Vair-en-Point* is employed to denote, that *the point of one tincture, is placed opposite to the chief, of the other*.

## 7. POTENT-COUNTER-POTENT.

This species of Fur was called by some old Herehaughts, *Varry Cuppy*, and *Varry Tassa*; another denominates it *Meire*: ("for so he considereth it well blazoned.") Gwillim prefers the term *Potent-Counter-Potent*; "for the resemblance it hath of the Heads of Crowches:" which Chaucer calls *Potents*; (Quia potentiam tribuunt infirmis.)—See his description of old age, in the Romaunt of the Rose.

"So eld she was that she ne went

A foot, but it were by Potent."—[Plate I., fig. 19.]

[NOTE.] There is a fur (used only in Doublings), called *Lituite*, which is simply *white*. It is taken for the skin of the Lituît, or White Martyn Cat. [Plate I., fig. 20.]

## 6. ENGRAILED.

The word *Engrailed* is derived, either from the Latin *Ingredior*, (*to enter into*,) or from *Gradus*, (*a step or degree*). It is a term employed to denote, that the line is composed of *a continued* number of semicircles, turning outward, and convex.—[Plate II., fig. 8.]

## 7. INVECKED.

The term *Invecked* is made use of, when the semicircles of which the line is composed, *have an inward and concave tendency*. The word is derived from the Latin *Inveho*, (*to carry in*).—[Plate II., fig. 9.]

## 8. WAVY or UNDY.

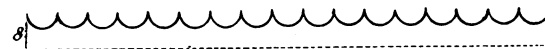
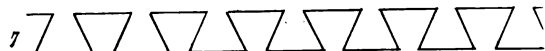
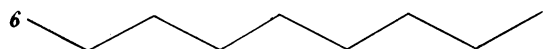
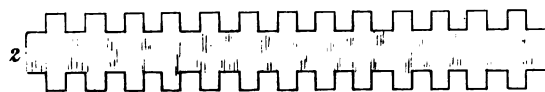
So called, from its resemblance *to the waves of the sea*.—[Plate II., fig. 10.]

## 9. NEBULY.

As representing *the appearance of the clouds*.—[Plate II., fig. 11.]

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# PLATE II.







## DIFFERENCES.

The nature of *Differences* cannot be better explained, than by giving the description of them by Gwillim, (Part I., cap. 5). "It is not unnecessary to observe, that Arms may be resembled to Arithmetical Numbers; for like as in Numbers, the Addition or Subtraction of a Unity, maketh the said Number to receive a diverse form from that it had before; in like manner, by the opposition to, or exemption of, any one thing from the Coat Armour, be it either Difference, or whatever else, the Coat Armour is not the same, but varieth. Nevertheless, this variation altereth not the substance of the Coat, but maketh the same to differ in *form* only; for these adventitious Oppositions, are of the nature of Accidents, whose property is, "Adesse et abesse, sine subjecti corruptione," as I have formerly shewn from Porphyrius.

Differences have no existence of themselves, but are of the quality of Adjectives, which need the aid and support of some Substantive, to be annexed unto them. They were devised, for the distinguishing of the Armorial Ensigs of particular persons, of one and the same family, each from other among themselves, according to that saying of Chassaneus:—"Differentia sunt quedam accidentia, per se non existentia, quæ inducent diversitatem separativam, per quam dignoscantur talia Arma in quibus sunt inserta, ab armis alterius."

Thus, in fact, Differences may be defined as Extraordinary Additaments, whereby bearers of the same Coat Armour may be distinguished, and their nearness to the representative of the family demonstrated.

Again, Ferne saith:—"There hath been alwayes an obseruacion with Nations in the bearinge of Armes, *that as every family and house of gentrie, did beare severall Armes, different in Substance and Material charge; even so, those which were descended of one and the self same blood, should in lyke manner beare the Coat of that house, not different in substance, but onely in the accidents, or in small signes added to the coat, for the discerning of their Byrth, and the line of their Agnation.* This was done, not onely for the knowledge of their state, and place of byrth, but also for the auoidinge of further inconueniences, such as battaille and bloudshed; which by common right of Armes, might have been waged and fought for the like cause. And, therefore, it remayneth to the custome of every countrie, for the appointinge, ordering, and marshalling of those differences."

The French had their rules for the Differences of Houses; so also, had the Heralds of other countries. Those known in Britain may be thus classified:—

1. ANCIENT.
2. MODERN.

## ANCIENT DIFFERENCES.

*Differences* were used in olden times, as well to distinguish between *Individual Persons*, as between *Tribes and Nations*.

They employed for this purpose the *Bordure*, which is a bearing, "that goes all round, and parallel to, the Boundary of the Shield, in form of a hem, and contains the fifth part of the field."—[See the *Bordure*, in the account of *Sub-Ordinary Charges*.]

The *Bordure* (as the ancient Mark of Difference,) seems to have been borne in various ways.

- 1 PLAIN.
2. INDENTED.
3. ENGRAILED.
4. INVECKED.
5. CHECKY.
6. COUNTER-COMPONY.
7. GOBONY.
8. BENDY.
9. QUARTERLY.
10. CHARGED, ENURMY.
11. ———, ENALURON.
12. ———, VERDOY.
13. ———, ENTOYRE.
14. ———, DIAPER.

[NOTE.]—*The Bordure Purflew* has been added by some to this number. It may be necessary to state the reason, for which it has been omitted in the preceding list. One author has described it as "The Embroidery of a *Bordure* of Fur, shaped similarly to *Vair*. When of one row, it is termed *Purflew*. When of two, *Counter-Purflew*. When of three, *Vair*." This is not a satisfactory definition. It may, perhaps, be said, with greater propriety, *that the term is applicable in all cases where the Bordure is composed of Fur; whether Ermine, Erminois, Vair, &c.* If this be correct, (which we have no reason to doubt; inasmuch as the learned Gwillim makes mention of a *Border Purflew Ermine*;) the word itself is redundant: it being absolutely necessary to express the particular species of Fur. Hence, there is no real difference between a *Bordure Ermine*, and a *Bordure Purflew Ermine*.

## 1. PLAIN BORDURE.

The first devised Bordures were evidently uncharged, and plain; the lines forming the Bordure, being straight.—[Plate III., fig. 1.]

There is no necessity for mentioning the word *Plain*, that being sufficiently understood.

It has been assimilated to those Fimbrias, or Borders of Garments, which the Israelites wore by the command of Moses, that they might be continually reminded of their duties.—[Numb. xv., 37.] As saith St. Hierome :—“Rudi adhuc populo, et hominibus ad obedientiam insuetis, per Moysen imperatur a Domino: ut in signum memoriæ quod precepta Domini recorderentur; per singulas vestimentorum fimbrias habeant cum cocco Hyacinthi coloris insignia; ut etiam casu huc illucque respicientibus oculis, mandatorum cœlestium memoria nascatur.”

## BORDURES

## 2. INDENTED. 3. ENGRAILED. 4. INVECKED.

For the signification of these terms, see *Partition Lines*.—[Plate III., figs. 2, 3, 4.]

## BORDURES

## 5. CHECKY. 6. COUNTER COMPONY. 7. GOBONY.

The Bordure *Checky*, is composed of small squares, *arranged in three rows*, of alternating tinctures.—[Plate III., fig. 5.]

*Counter-Compony* consists of two rows of squares only.—[Plate III., fig. 6.]

*Gobony*, of one row.—[Plate III., fig. 7]

[NOTE.]—*This last, has been often borne as a mark of illegitimacy, although many noble families boast its presence in their Armorial Bearings.*

## 8. BORDURE BENDY.

*Bendy*, is a term employed to denote, that a Bordure or Field of an Escutcheon, &c., is divided into so many equal parts, by diagonal lines.

It will be more fully spoken of hereafter.—[Plate III., fig. 8.]

## 9. BORDURE QUARTERLY.

The *Bordure Quarterly*, is divided into four equal parts, by a perpendicular and horizontal line, which have a tendency to meet in the centre point.—[Plate III., fig. 9.]

[NOTE.]—In process of time the old Heralds or “Herehaughts” distinguished the Bordures with Charges; which may be thus classified :—

ENURMY; ENALURON; VERDOY; ENTOTRE; DIAPER.

## BORDURES

## 10. ENURMY. 11. ENALURON.

The word *Enurmy*, is applied to the *Bordure*, when charged with *Beasts*.

It is necessary to mention the genus, as also their position, and number.—[Plate III., fig. 10.]

*Enaluron*, is applied to a *Bordure*, charged with *Birds*.

The same remarks are applicable here, which were mentioned under *Enurmy*.—[Plate III., fig. 11.]

## 12. BORDURE VERDOY.

The word *Verdoy*, is appropriately used to denote, that the *Bordure* is charged with objects partaking of a vegetable nature.

Mention the species; its peculiar features, and number.—[Plate III., fig. 12.]

## 13. BORDURE ENTOYRE.

When a *Bordure* is charged with anything, neither partaking of Animal, nor Vegetable life, it is called *Entoyre*.

Make full mention of every particular as before.—[Plate III., fig. 13.]

[NOTE.]—For a list and description of those objects, by the addition of which to a *Bordure*, it becomes *Entoyre*—See *Common Charges*.

## 14. BORDURE DIAPER.

“That Field or *Bordure* is properly said to be *Diapered*, which being fretted all over, hath something (quick or dead,) appearing between the Frets. And, albeit, things having life and instinct, (or any part or parts of them,) may be borne *Diapered*: yet, Plants, Fruits, Leaves, Flowers, and other Vegetable Substances, are judged, and esteemed more fit for this kind of bearing.”

In the Blazon of such a Coat, commence with *the Tincture of the Field*: Also, *the Tincture of the Fret-Work*; Finally, *Enurmy*, *Enaluron*, *Verdoy*, *Entoyre*, as before.—[Plate III., fig. 14.]

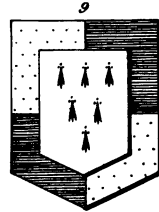
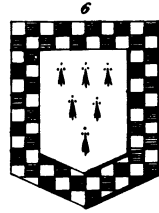
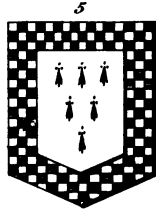
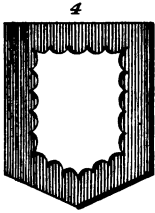
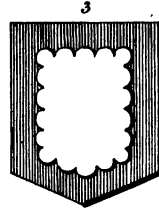
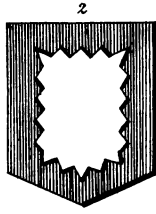
With regard to *Diaper*, it has been quaintly said:—

“If you blaze it right, I will giue my gowne for a Florence; and yet, indeede, it is deare enough of a Turone Noble.”

*And, again:—*

“If you be not trumped in the Blazonne of this Coate, I care not to what I put you.”

# PLATE III.



W. Sloane Evans, del.

C. Radon, lith. Exeter.





## MODERN DIFFERENCES.

According to Camden, *Modern Differences came into use, about the reign of Richard the Second.*

Nisbet says:—"In the tenth and eleventh centuries, Armorial Bearings were single and plain, consisting of few figures, for the distinctions used as marks of cadency were rare; and the practice of composing and marshalling them, either with some of the charges, or, with the exterior ornaments of families, was not then in use."

There are nine known signs and marks, by which the respective Houses are distinguished from each other.

The Eldest House	..	..	..	<i>Label.</i>
— Second	..	..	..	<i>Crescent.</i>
— Third	..	..	..	<i>Mullet.</i>
— Fourth	..	..	..	<i>Martlet.</i>
— Fifth	..	..	..	<i>Annulet.</i>
— Sixth	..	..	..	<i>Fleur-de-Lys.</i>
— Seventh	..	..	..	<i>Rose.</i>
— Eighth	..	..	..	<i>Cross-Moline.</i>
— Ninth	..	..	..	<i>Double-Quatre-Foil.</i>



## 1. THE LABEL.

The badge or distinctive mark of the eldest son and heir, during the life of his Father, is *the Label*, which has also received the name of *File*, by many writers.

Budæus, Alciatus, Bartolus, Upton, Gwillim, &c., have furnished us with various conjectures, concerning these Files or Labels; whether they are intended to represent *the Points used for the fastenings of Garments; the Plaits of Robes and Dresses; or, the Ribands worn about the neck of the Helmet.*

Upton has observed,—“That the Points or Lambeaux falling from the File or Horizontal Beam, may be borne to the number of nine, either *even*, or *odd*.”

He also supposes, *That Files or Labels cannot be borne as charges in the Arms themselves, but merely as differences*:—“*Tales lingulæ sive labellæ non dicuntur proprie signa, sed differentia signorum.*” This is clearly a mistake; for in the Armorial Bearings of the families of BABINGTON, BARRINGTON, &c., it stands conspicuous. It forms the principal charge of the Coat of Henlington.

According to Honorius, *The Label of Three Points is borne by the Eldest Son and Heir; inasmuch as the two exterior points betoken Father and Mother; the centre, signifieth Himself.*—[Plate IV., fig. 1.]

Leigh affirms also,—*That the Label of Five Points, was borne by the Grandson and Heir, during the life of his Father, and Grandfather.* This statement is liable to objections; for there are divers seals, and other authentic records, which prove that in the reign of Edward the First, the Label of Five Points was oftentimes borne by the eldest son.—[Plate IV., fig. 2.]

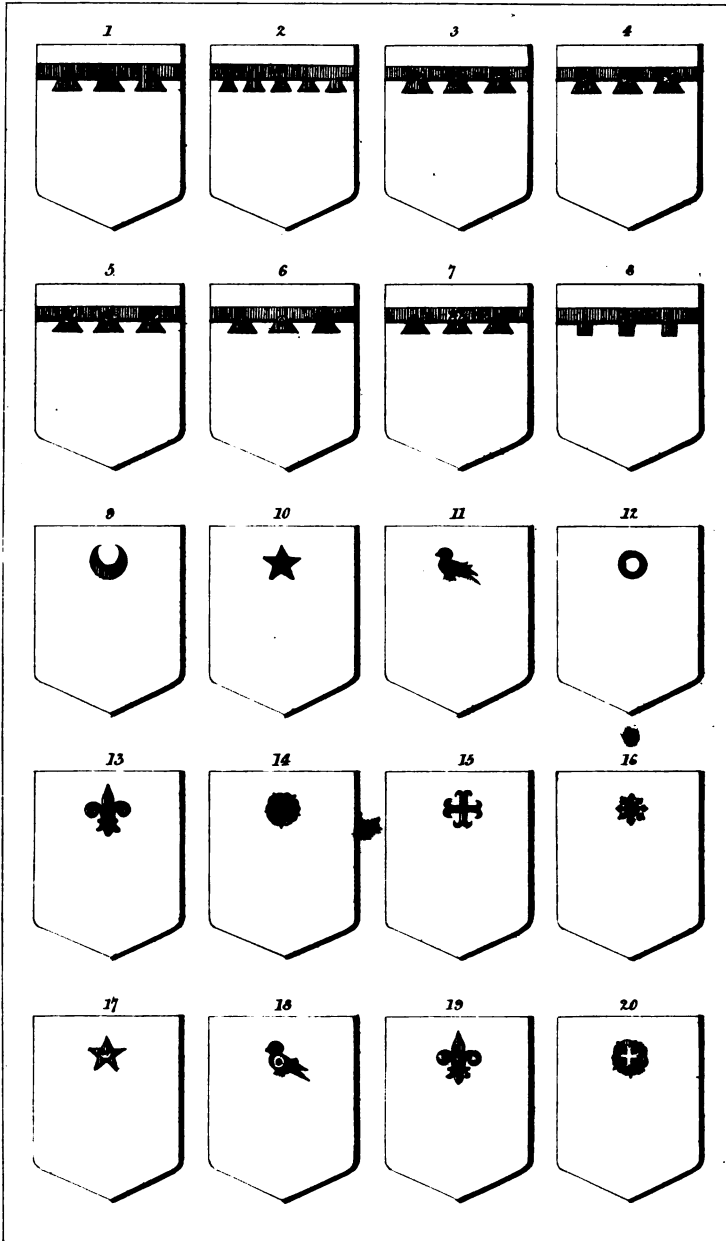
Some authors have imagined, *that an even number is not allowable*, but Gwillim set at rest and cleared up the doubts which seem to have existed upon this matter. He gives the following examples:—

1. Of two points—

“HOWELL DE MONNEMOTH.”

(—, a chevron, —, and a file of 2 pts. —.)

# PLATE IV.



W. Sloane Evans, del.

C. P. Boston, lith. Encler.



2. Of *four* points—

“SIR THOMAS LEYBOURNE.”

(*Azure, 6 lionceaux or, a file of 4 pts. : —.*)

The Label was occasionally charged, either Enurny, Enaluron, Verdoy, Entoyre.—[Plate IV., figs. 3, 4, 5, 6.]

[NOTE A.]—The general position of the Label in the Escutcheon, was in chief, some portion of the Field being seen between it, and the top of the shield. This is not, however, the only mode of placing it.

It was, sometimes, (but very rarely) borne in Bend (or Bend Sinister.)

In a few instances, it is to be met with on a Canton, or Quarter.

It is generally seen at the present day, totally unconnected with the sides of the Shield, merely occupying a central space, as the Crescent, Mullet, &c.—There seems to be no reason for this innovation, as it may be called.

[NOTE B.]—The Label alone is used as a mark of cadency, by the Blood-Royal. It is however, variously charged for distinction.

*E. G.*—The Prince Albert, bears a Label, charged on the centre Point, with a cross.

The King of Hanover (Duke of Cumberland), bears a Label charged with a fleur-de-lys, and two crosses.—[Plate IV., fig. 7.]

The Duke of Cambridge also, and the Princes George, of Hanover, and Cambridge, &c., are variously distinguished.

[NOTE C.]—Labels were anciently formed with the *points* straight;—[Plate IV., fig. 8.] But these were afterwards *dovetailed*.

## 2—9.—THE REMAINING BADGES.

The *second, third, fourth, fifth, sixth, seventh, eighth, and ninth* sons, make use of the *Crescent, Mullet, Martlet, Annulet, Fleur-de-lys, Rose, Cross-Moline, and Double-Quatre-Foil*, as distinctions, by which their relationship to the representative, may be traced.—[Plate IV., figs. 9, 10, 11, 12, 13, 14, 15, 16.]

These Badges are oftentimes surcharged, as additional marks of distinction. For instance :—the *second* son of the *third*, would bear the *Mullet* charged with a *Crescent*. The *fifth* son of the *fourth*, the *Martlet* charged with an *Annulet*. The *eldest* son of the *sixth*, the *Fleur-de-lys* charged with a *label*. The *eighth* son of the *seventh*, the *Rose* charged with a *Cross-Moline*.—[Plate IV., figs. 17, 18, 19, 20.]

[NOTE.]—It is here necessary to insert a passage from Gwillim, respecting the merits, and demerits of these distinctions. He saith :—“Concerning these Modern

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Differences, notwithstanding their institution was ingenious, yet hath tract of time discovered their use to be dangerous, especially in Martial affairs; by reason of their darkness, and inapparent forms, caused by imposition of one Difference upon another; the peril whereof hath not a little extenuated their estimation. Nevertheless, their invention is not therefore to be condemned, inasmuch as the events have fallen out, not answerable to the intention of the first deviser. Neither can it be justly said, to be done without ground of Reason."

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END OF PART I.

OR

THE ACCIDENTS OF BLAZON.

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## II. THE ESSENTIAL PARTS OF BLAZON.

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The Essential parts of Blazon are :—

1. "THE ESCUTCHEON."
2. "THE EXTERNAL ORNAMENTS THEREOF."

## THE ESCUTCHEON.

An *Escutcheon* is the form, or representation of a Shield, of whatsoever kind.

It receives its name, from the Latin word *Scutum*, which has the same signification; whence also, a Page or Esquire takes his name of *Scutifer*, signifying in its primary meaning, a *Target Bearer*. The word *Target* is not unaptly deduced from the Latin *Tergus*, a *Beast* or *Ox Hide*, of which material, Shields were first made.

“*Tergus ad scuta galeasque impenetrabilis.*”

*An impenetrable hide, fit to make a Shield.*—[PLINY.]

“*—— Cæsis clypeos vestire juvencis.*”

*With bullock's hides, they clad their shields.*—[STATIUS.]

The word *Target*, has also been derived from the ancient British *Tarjan*, and this again, from the old French *Thireos*, which (according to Pausanias) was the Buckler in use among the Gauls.

It has been before said, that Shields were first made of *Ox Hides*.

They were also of *Leather*, and *Beaten Metals*.

The Carthaginians used Shields of *solid gold*.

The Latins gave several denominations to their *Targets*, *Shields*, and *Bucklers*, according to their use.

1. *Albosia*. Shields or Targets.
2. *Clypeus*. A Shield used by Footmen ; so termed from its painting, and engraving.
3. *Scutus*. Used especially by Horsemen.
4. *Ancile*. A Shield without corners.
5. *Pelta*. A Buckler used by Footmen, in the form of a Crescent, or Half Moon.
6. *Cetra*. A light Target.
7. *Parma*. This also was used by Footmen.

Whatever may be the derivation of the words, whatever the use of the Buckler or Shield, whatever the material of which it was made,—certain it is that every Warrior had a device drawn or figured upon it, by which he might be known ; and this he called his COAT OF ARMS.

“ARMS, or *Armorial bearings*, are usually divided into *public*, (including those of kingdoms, provinces, sees, and corporate bodies,) and *private*, or those of families. They may be more accurately classed under eleven heads, as follows :—

“I. *Arms of Dominion*, or those borne by sovereign princes ; not the arms of their families, but those of the states over which they reign. Such are the arms of England, which are not peculiar to any family or dynasty, but the insignia pertaining to the regal office.

“These, in strict propriety, should not be called arms, but ensigns, which remark is equally applicable to Nos. II. III. X. and XI.

“II. *Arms of Pretension* : arms of dominion borne by sovereigns who have no actual authority over the states to which such arms belong, but quarter them to express their right thereunto. Thus the Kings of England quartered the arms of France, and assumed the title of king of that country, from the time of Edward III. to 1801, when the claim was relinquished.

“III. *Arms of Succession*, otherwise called *feudal arms*, are those borne by the possessors of certain lordships or estates. Thus the Earls of Derby, as



Lords of Man, quartered the arms of that island; the Duke of Hamilton quarters the arms of the earldom of Arran, the Duke of Argyll those of the lordship of Lorn.

"King Henry V. in his second year, gave the earldom of Richmond to his brother John, duke of Bedford, "cum armis integris comitatui, honori, et dominio de Richmond annexis," and hence he probably bore the ermine spots on his label, that fur being the arms of the dukes of Bretagne, who had formerly possessed the earldom. His arms were, France ancient and England quarterly, a label of five points, the two first argent, each charged with three ermine spots (in pale), the others azure, on each as many fleurs-de-lis (likewise in pale) or. Several other earls of Richmond bore ermine with their arms, generally a canton of that fur.

"IV. *Arms of Family*, which are hereditary, being borne (with proper differences) by all the descendants of the first bearer.

"V. *Arms of Assumption*, are such as may rightly be assumed without grant or descent. Thus, if a man (whether a gentleman of coat-armour or not,) take prisoner, in lawful war, any nobleman or prince, he may lawfully assume the arms of that prisoner, either adding them to his own, (if he have any,) or bearing them alone; and such arms will lawfully descend to his posterity.

"Examples of this practice are not very numerous, but the arms of Sir CLEMENT CLERKE, (Baronet, 1661) are an instance in point. He bore "*argent*, on a bend *gules*, between three pellets, as many swans *proper*; with the addition of a sinister canton *azure*, charged with a demi-ram mounting *argent*, armed *or*, between two fleurs-de-lis in chief *of the last*, and debruised with a dexter baton *silver*;" which were the arms of Louis d'Orleans, Duke of Longueville, whom Sir John Clerke took prisoner at the battle of Bomy (or the Spurs), Aug. 6, 1513.—["No Christian," says Camden, "may beare entirely the arms of a Christian whom he taketh in warre."—*Remaines*, p. 226.]

"Arms wrongfully assumed are also sometimes called *assumptive*.

"VI. *Arms of Alliance*: the arms of a wife, which a man impales with his own, and also those which he quarters, being the arms of heiresses who have married into his family.

"VII. *Arms of Adoption*: the last of a family may adopt a stranger to bear his name and arms, and to possess his estates. In this case the stranger (having obtained permission from his sovereign, or being authorised by an act of Parliament,) may relinquish his own name and arms altogether, or bear the two names and quarter the arms, his own name and arms having the precedence of the others, if he be more noble than the adopter.

"VIII.—*Arms of Concession, or augmentations of honour*: additional charges granted to a person by his Sovereign, as a special mark of honour. Richard II. was the first English Sovereign, who is known to have granted augmentations of arms to his subjects. Anciently, The Chief, The Quarter, The Canton, The Gyron, The Pile, Flasques, and The Inescutcheon, (See Proper Charges), were the figures which, being charged, were most frequently granted as augmentations of honour. In more modern times, The Chief, and The Canton are generally used. Many of the augmentations granted for naval, and military services in the present century, (*e.g.* Lords Nelson, Exmouth, and Harris, and Sir Chas. Hardinge, Baronet,) are so absurdly confused, that all the diction of Heraldry cannot intelligibly describe them. They rather resemble Landscapes and Sea Views than Armorial Bearings. Foreign Sovereigns have occasionally granted augmentations to British subjects. Thus, the Earl of Malmesbury bears the Eagle of Prussia, on a chief of augmentation.

"IX. *Arms of Patronage*. Upon the conquest of England by William the Norman, the lands were, for the most part, divided among his followers, whose dependents again held lands under them, and when the bearing of arms became general, those of the lesser nobility or gentry, were frequently derived from the arms of the greater. Thus the ancient Earls of CHESTER bore *azure*, three garbs *or*, and the Earls of LEICESTER, *gules* a cinquefoil *ermine*; and many old families of those counties, bore garbs and cinquefoils in token of the patronage of their lords. Camden has collected many instances of *arms of patronage* in his "*Remaines concerning Britaine*."—[P. 209.]

"X. *Arms of Office*, such as are borne by the kings of arms.

"XI. *Arms of Community*, are those borne by cities, towns, abbeys, universities, colleges, guilds, mercantile companies, etc. The arms of abbeys and colleges are generally those of their founders, to which the abbeys usually added some charge of an ecclesiastical character, as a crosier, mitre, or key."—[See *Glossary of Heraldry*.]

Arms were not used by Martial Men alone. *For whosoever did advance and further the Honour and Welfare of his Country, by any Action or Deed worthy of praise, was deemed deserving of this mark of his Country's reward.*

[NOTE.]—"A distinction was sometimes made between the *shield of war*, and the *shield of peace*; the former containing the *arms* of the bearer, the latter his *device*. Both are represented upon the Black Prince's tomb, at Canterbury."—[See *Glossary of Heraldry*.]

All nations had their peculiar Shields.

Of these, the *largest* were in use among the *Macedonians*. The *smallest* among the *Ancient Britains*.

[For those most generally seen in British Armoury, See Plate V.]

The Spade Shield, (so called from its resemblance to that instrument of culture), seems by far the most appropriate. It may be likened to the Lancet arch, of the Early English Style in Gothic Architecture, inverted.

[NOTE A.]—It may be suggested, that as in process of time, the Lancet Arch yielded its place to the Equilateral, of the Decorated style, and this again to the Obtuse-Angled, of the Perpendicular; so the Shield which we see on the tombs of Crusaders, seems to have lost its Acute and Lancet character, and gradually to have expanded into the Equilateral, Obtuse-angled, and even Four-centred, Inverted Arch, which certainly marked the Escutcheon of the Tudors. Nor need the Ogee Arch be omitted in the comparison between Heraldry and Architecture.

[NOTE B.]—The present taste for the shape of the Escutcheon, seems to be that which is most grotesque and nondescript; moreover, that which least resembles the Shield which a warrior would think of using in the battle field.

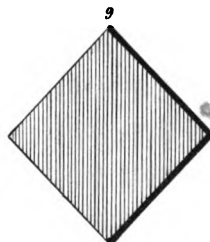
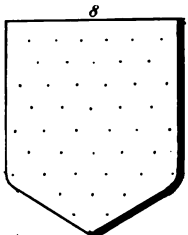
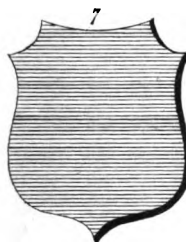
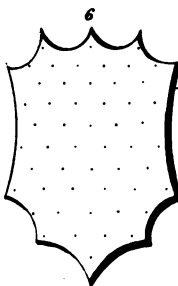
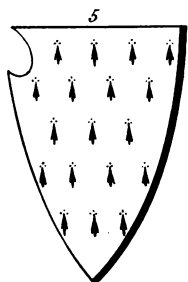
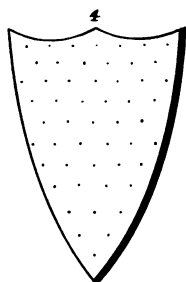
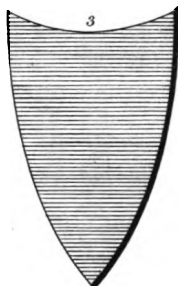
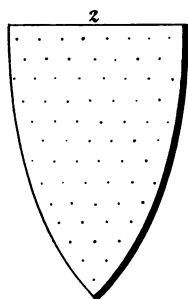
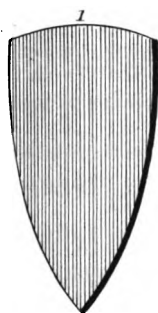
Ladies bear their arms on a lozenge-shaped shield (if it may so be called); if unmarried, the paternal coat; if a widow's, the same impaled with her late husband's. [Plate V., *last fig.*] The Queen, however, does not bear her arms on a lozenge. The spade shield and the lozenge, (which is supposed to have originated from the shape of the spindle,) have given rise to the following quaint couplet:—

“When Adam dug, and Eve span,  
Who was then the gentleman?”

This “Essential Part of Blazon (The Escutcheon), may be considered under the heads of:—

1. THE POINTS.
2. ABATEMENTS.
3. THE ESCUTCHEON, WHEN OF ONE TINCTURE.
4. WHEN OF MORE THAN ONE TINCTURE.

# PLATE V.



W. Sloane Evans del.

C. Risdon, Lith. Exeter





## THE POINTS.

Points are certain places or locations in the Shield, which receive different names according to their position.

A thorough knowledge of these, is absolutely necessary for correct Blazon. They are nine in number.—[Plate VI., fig. 1.]

1. DEXTER-CHIEF .....	A.
2. PRECISE-MIDDLE-CHIEF ..	B.
3. SINISTER-CHIEF .....	C.
4. HONOUR-POINT .....	D.
5. FESS-POINT .....	E.
6. NOMBRIL-POINT .....	F.
7. DEXTER-BASE .....	G.
8. PRECISE-MIDDLE-BASE....	H.
9. SINISTER-BASE .....	I.

[NOTE.]—The right or *dexter* side of the Shield, is that which is opposite to your left hand. This will be evident, if you imagine the Shield placed on your left arm.

## ABATEMENTS.

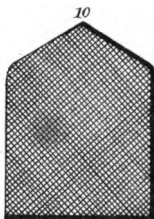
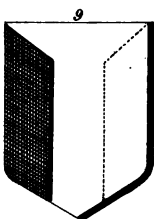
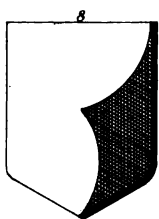
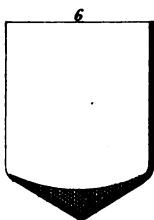
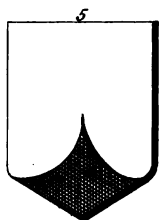
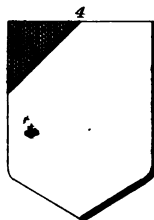
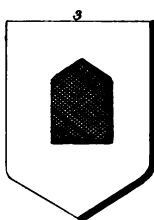
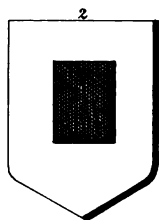
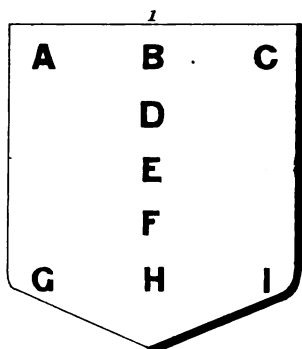
Abatements are accidental marks annexed to Coat Armour, denoting some dishonourable or disloyal demeanour in the bearer, whereby his Ensigns are disgraced. They may be defined as Blemishes to the Escutcheon, caused either by an imposition thereon, or a reversing thereof.

[NOTE.]—These marks must be of one of the two Stain Colours, *Tenne* or *Sanguine*, and not on any account of metal; neither should they be charged, “which would rather be an augmentation of honour, than the reverse.”

Those marks, which being annexed to Coat-Armour, form an Abatement to the same, may be considered in the following order.

1. THE DELF.
2. THE DIMINISHED-ESCUTCHEON-REVERSED.
3. POINT-DEXTER-PARTED.
4. POINT-EN-POINT.
5. POINT-CHAMPAIN.
6. PLAIN-POINT.
7. GOAR.
8. GUSSET.
9. ESCUTCHEON-ITSELF-REVERSED.

# PLATE VI.



W. Sloane, del.

C. Rissam, lith. Facet.







## 1. DELF.

This abatement, placed in the centre of the field, was given, in ancient times, to a person who revoked his own challenge. If, however, it is repeated in the Shield, it ceases to be an abatement.—[Plate VI., fig. 2.]

## 2. DIMINISHED-ESCUTCHEON-REVERSED.

This dishonourable bearing was assigned to a person, who fled from the Banner of his Sovereign. It must be borne in the centre.—[Plate VI., fig. 3.]

## 3. POINT-DEXTER-PARTED.

This was due unto him, who vainly boasted of his Martial Achievements.—[Plate VI. fig. 4.]

“Res loquatur, nobis tacentibus.”

*Let our deeds speak, let our tongues be silent.*

[SENECA, *De Benef. Lib. 2.*]

## 4. POINT-EN-POINT.

“If a soldier demean himself not well in battle, the Judge Martial may cause his Escutcheon to be pierced, to teach others, by his chastisement, to be more valorous.” This is the sign of cowardice.—[Plate VI., fig. 5.]

## 5. POINT-CHAMPAIN.

This badge of Disgrace is borne by him, who cruelly killeth a Prisoner with his own hands, when self-defence doth not require it.—[Plate VI., fig. 6.]

## 6. PLAIN-POINT.

“He who utters a lie to his Sovereign, or telleth him other false tales; to him is this abatement due.”—[Plate VI., fig. 7.]

## 7. GOAR.

The *Goar Sinister* is the mark of *Effeminacy*. Leigh supposes, that the *Goar Dexter* is not to be considered an Abatement, even though of stain colours. When both *Dexter* and *Sinister* are found in one Coat, “it is too bad to be borne, even though charged.”—[Plate VI., fig. 8.]

## 8. GUSSET.

The Gusset (Dexter) has been assigned, by the Heralds of old, to persons of licentious character, and libertines. The Gusset (Sinister) to the devotees of Bacchus. According to old Authors, "If he be faulty in both, then shall he bear both."—[Plate VI., fig 9.]

Kent, in his Grammar of Heraldry, states: "that Two Gussets together do not imply a disgrace, several families bearing them, particularly that of Conyngham, who bear *Sable*, two gussets *argent*."

[NOTE.]—This statement is liable to great objection, for the Conyngham family does not bear the coat which Kent has assigned,—their real coat being "*Argent*, a Shake-fork between Three Mulletts, *sable*."

I conceive that this difference of opinion in two such noted Heralds as Gwillim and Kent, may be thus explained,—The former says:—"That the Gusset may be borne double, as a Double Abatement; but according to the rule already laid down, they must be of some one of the Stain Colours."—Again, when the latter says, that "Two Gussets together do not imply a Disgrace, he means, that they are to be of some other Tincture, as is evident from the example he has brought forward."

## 9. ESCUTCHEON-ITSELF-REVERSED.

This abatement is the most disgraceful of all, and is borne only by Traitors to their King and Country.—[Plate VI., fig 10.]

[NOTE.]—It is not necessary to dwell longer upon the subject of Abatements; inasmuch as there exists not an instance of such dishonourable bearings at the present day. Nevertheless, the time has been, when they did exist, and it is a duty to record the past.

*Rules must be sometimes learnt, though long since obsolete.*

## THE ESCUTCHEON WHEN OF ONE TINCTURE.

Those Escutcheons are said to be of one Tincture, which have only one Metal or Colour apparent, consequently, the Coat consists of merely a Field; for the presence of a charge must necessarily introduce a second Tincture. Of the antiquity of this kind of Bearing, there seems to have existed a doubt; Ferne alleging *that they are false arms*; Leigh, on the contrary, *that they are extremely ancient*. With this latter opinion do most authors concur. The following are examples by way of proof:—

“After this, Simon sent Numenius to Rome, with a great Shield of Gold, of one thousand pounds weight, to confirm the league with them.” (1 Maccabees xiv. 24.)

[NOTE.]—It is not probable that a present from one party to another, sent for the purpose of confirming a league, would be in any way symbolical of dishonour. If so, it would not be received. We read in the next chapter:—

“It pleased them to accept the Shield.”

See also 1 Kings x., v. 16.

Again:—The Emperor Alexander Severus had certain Golden Shields, the Bearers of which were called *Chrysoaspides*. Alexander of Macedon had Shields of pure silver, the Bearers of which were styled *Argyraspides*. The ancients were very careful, and minute to a degree, in their descriptions. It may therefore be fairly conjectured, that the Shields were void of portraiture. See *Æschylus, Septem contra Thebas*, in which play, the Ensigns of the Theban Generals are most fully mentioned. So also Euripides *Phœnissæ*, where a very similar description to that given by *Æschylus*, may be seen. In the second book of Ovid's *Metamorphoses*, we read,

“Argenti bifores radiabunt lumine valvæ  
Materiam superabat opus, nam Mulciber illic.”

*The two-leaved silver gates bright rays did cast,  
Rich stuff, but Vulcan's art therein surpast.*

Again :—It was the custom of the Scythians, Medes, and Persians, to have their Shields of a *red* colour, to the end that the effusion of their blood might not easily be discerned by their enemies.

The Shields of our ancient Britons were oftentimes painted “*Blew*.”

Agripas had a Banner of an *azure* colour, which was given him as “a symbolical argument of manhood shewed at sea.”

The Flag of Navarre was originally *red*, and so continued, until Sauchez Le Fort, a king thereof, “added the Ornaments of Gold which now do shine thereon.”

The ancient coat of Arragon, was “a Field of *Gold*.”

Eumenius-de-Brect, who accompanied King Edward I. in his expedition into Scotland, bore a Shield simply *Gules*.

It is true that instances of this kind of Bearing, are seldom met with in the present day, at least in the Armoury of Great Britain.

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## THE ESCUTCHEON WHEN OF MORE THAN ONE TINCTURE.

We come next to the consideration of the Escutcheon, when two or more Tinctures are at once apparent. This is the case :

1. WHEN THE FIELD ITSELF, IS OF MORE THAN ONE TINCTURE.
2. WHEN THE FIELD IS OF ONE ONLY; THE CHARGE OR CHARGES OF OTHER TINCTURES.

It will be seen that the first of these cases more peculiarly concerns THE FIELD. The second, THE CHARGE. Nevertheless, a *Charge* is generally to be met with in the former; and due notice of *the Field* is absolutely requisite in the latter.—(See Special Rules.)

Under this head, will be considered

1. THE FIELD.
2. THE CHARGE.

It being decidedly correct to make mention of the Field or Surface, before that which lieth thereon.

[NOTE.]—The reader will be obliged to look onward to the Ordinary or Proper Charges, continually; inasmuch as there is a great connection between these Charges, and the Partition Lines which divide the Field.

## THE FIELD.

The Field is the whole surface of the Escutcheon, overspread with some Metal, Colour, Fur, or any two of them. In a few cases, the Field is composed of even more than two.

When of *one Tincture*, there is no difficulty, for having made mention of it, the Blazon of the charge is instantly proceeded with.

But in cases where the Field consists of more than one Tincture, the task is attended with greater difficulty, for there are various modes of dividing the Field or Surface into any number of parts. These will be considered under the following heads :—

FIRST.—When divided by *partition lines* into any number of parts, taking both their name and division, from some one of the ordinary charges.

SECONDLY.—When any two of these divisions, or more, are united.

THIRDLY.—When the Field is strewed and scattered, or at least completely covered, with any charge or charges of whatsoever nature.

[NOTE.]—It will be here necessary, to refer back to the Partition Lines, and Points of the Escutcheon.

I.—WHEN THE FIELD IS DIVIDED BY PARTITION LINES INTO ANY NUMBER OF PARTS; TAKING BOTH THEIR NAME AND DIVISION FROM SOME ONE OF THE ORDINARY CHARGES.

### 1. PER-PALE.

When the Field is divided into two equal parts, by a line falling perpendicularly through the centre or Fess Point, it is Blazoned *party-per-pale* or *per-pale*.—[Plate VII., fig. 1.]

[NOTE A.]—The word *party* is usually omitted.

[NOTE B.]—In this and every other case, mention must be made of the Tinctures, *that* being described first which is nearest the Dexter Chief.

### 2. PER-BEND.

When the Field is divided, by a diagonal line from the Dexter Chief to the Sinister Base, the term *per-bend* is made use of.—[Plate VII., fig. 2.]

### 3. PER-BEND-SINISTER.

The Diagonal line, falling from the Sinister Chief to the Dexter Base.—[Plate VII., fig. 3.]

### 4. PER-FESS.

By a horizontal line through the Centre or Fess Point.—[Plate VII., fig. 4.]

### 5. PER-CHEVRON.

*Per-Chevron*, is a term applied to a Field divided into two parts, by lines issuing from the Dexter and Sinister Base, meeting at or near the Honour Point.—[Plate VII., fig. 5.]

### 6. PER-CROSS or QUARTERLY.

These terms, the latter of which is most in use, are applied to the Field, when divided by a perpendicular and horizontal line meeting in the centre point, and thus forming a cross.—[Plate VII., fig. 6.]

F



## 7. PER-SALTIER or SALTIER.

The crossed lines which divide the Field *per-saltier* are diagonal.—[Plate VII., fig. 7.]

## 8. Paly.

When the Field is divided by perpendicular lines, into any even number of parts, it is said to be *Paly* of four, six, eight, &c.—[Plate VII., fig. 8.]

## 9. BENDY. 10. BARRY.

These terms are used to denote, that the Field is divided into any even number of parts, as the preceding: the former, by diagonal; the latter, by horizontal lines.—[Plate VII., figs. 9 and 10.]

## 11. CHEVRONNY.

See Party-per-Chevron.—[Plate VII., fig. 11.]

## 12. GYRONNY.

*Gyronny* is applied to a Field composed of six, eight, ten, &c. number of triangular parts: The Points uniting in the centre.—[Plate VII., fig. 12.]

## 13. PILY.

*Pily* receives its name from the Sub-Ordinary called the Pile. See the *Pile*, in Sub-Ordinary Charges.—[Plate VII., fig. 13.]

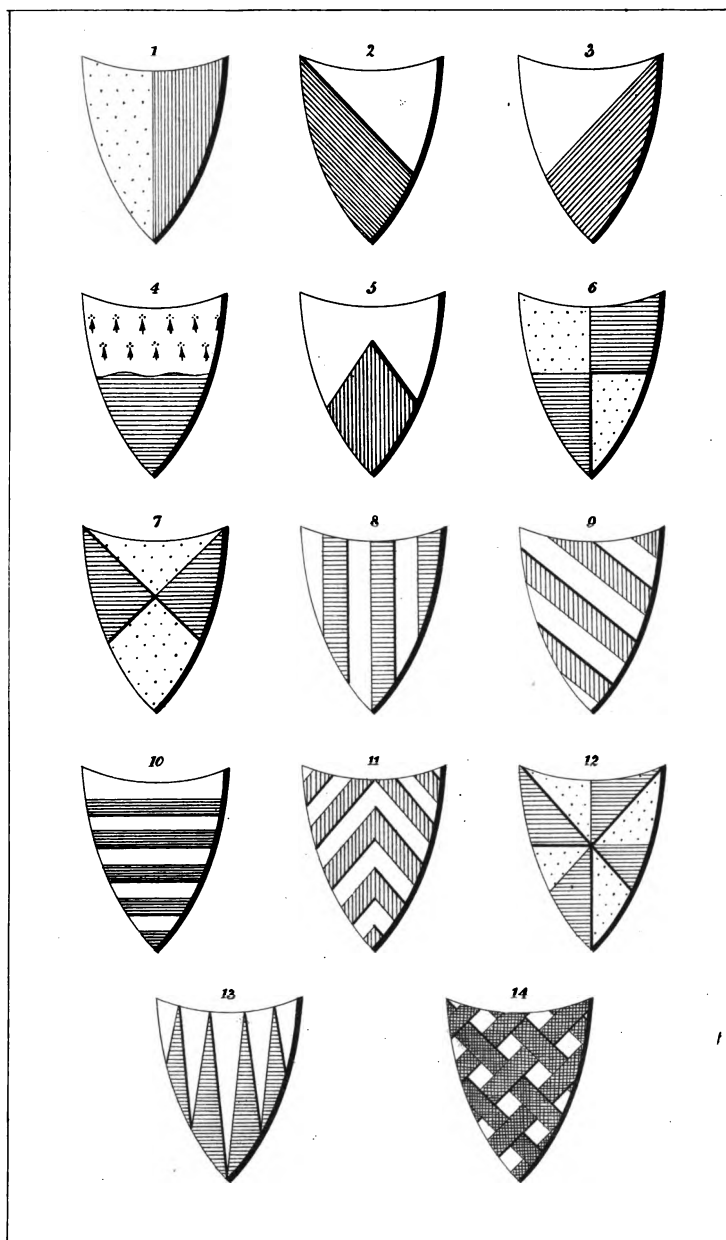
## 14. FRETTEY.

“The ancients made use of Moveable Towers built of wood; and of such a height, that its turret should overlook the battlements of the city. They were covered with raw hides to prevent their being burnt, and had also a net-work of ropes, which had the effect of deadening the violence of stone, thrown against them by the besiegers.” This net-work seems to have given origin to *Fretty*, as now used in Heraldry.—[Plate VII., fig. 14.]

[NOTE.]—*Fretty* might be said to belong to either the 1st or 3rd division: the former purporting to consider the Field when divided by lines taking both their name and division, from the ordinary charges: the latter, when the Field is, as it were, strewed and scattered with any charge of *whatsoever* nature, &c.

The *Fret* is a Sub-Ordinary charge, and therefore it has been deemed expedient to notice it in the first Division. At the same time, the *Field Fretty* partakes in some degree of the nature of the third Division.

# PLATE VII.



W. Sloane Evans Del.

C. Risdon Lith. Exeter





## II.—WHEN ANY TWO OR MORE OF THESE DIVISIONS ARE UNITED.

In this second Division, it will suffice that we exemplify by illustration, some of the various ways in which any two or more of the Divisions of the Field may be united.

1. QUARTERLY, PER-PALE INDENTED.
2. QUARTERLY, PER-FESS EMBATTLED.
3. PER-PALE, AND BARRY OF.
4. PER-FESS, AND Paly OF.
5. PER-PALE, AND PER-CHEVRON.
6. Paly-BENDY.

[Plate VIII., figs. 1—6.]

### III.—WHEN THE FIELD IS STREWED AND SCATTERED, OR AT LEAST COMPLETELY COVERED, WITH ANY CHARGE OR CHARGES, OF WHATSOEVER NATURE.

#### 1. LOZENGY. 2. FUSILLY. 3. MASCALLY.

These terms are applied to a Field completely covered with, or rather entirely composed of *Lozenges*, *Fusils*, or *Mascles*, [See those Charges] evenly and regularly arranged in order, to any number or extent.—[Plate VIII., figs. 7—9.]

#### 4. CHECKY.

The Field is said to be *Checky*, when composed of rows of small squares, resembling a chess board, the tinctures alternating.—[Plate VIII., fig. 10.]

#### 5. BILLETY.

*Billey* signifies a Field strewed with Billets.—[See that Charge.]

[NOTE A.]—When the Billets are in number less than ten, they are called Billets, and considered as Charges, their number and situation being noticed. So that, the Field is not considered *Billey* when less than ten are upon it.

[NOTE B.]—In like manner, a field strewed with Bezants, would be styled *Bezanty*, &c. &c.

#### 6. MASONED.

This term implies that the Field is intended to represent the Divisions in a wall, either of Stone or Brick, and the marks of cementation.

[NOTE.]—It is not often seen in British Heraldry.—[Plate VIII., fig. 11.]

#### 7. LATICED or PROCULICED.

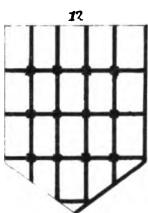
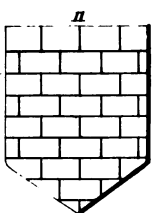
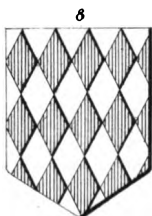
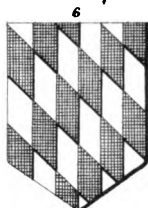
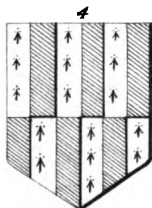
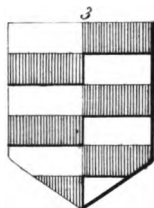
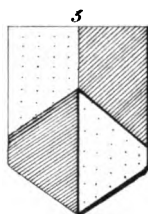
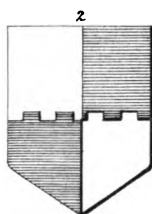
Representing the grates or bars of a Prison Window. It has several other names, but is chiefly known by those above mentioned.

[NOTE.]—This also is not often met with.—[Plate VIII., fig. 12.]

#### 8. SEMY.

This term is applied to a Field, to denote that it is irregularly strewed with some one of the common Charges, ("sans nombre"). In order that the

PLATE VIII.



W. Sloane Evans del.

C. Rodon, lith. Exeter





irregularity may be more apparent, it is usual that those near the extremities of the shield, should be cut by the same.

[NOTE.]—The *Fleur-de-Lys*, is frequently so used, and is termed “*Semy-de-Lys*.”—[Plate VIII., fig. 13.]

When Crosses are so used, we say “*Crusilly*,” and not “*Semy of Crosses*.”

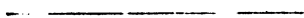
### 9. DIAPER.

See a description of *Diaper* in the chapter on “Ancient Differences,” under the head “*Bordure Diaper*.”—[Plate VIII., fig. 14.]

[NOTE.]—It is of very rare occurrence. So also is the *Field Papellony* which immediately follows.

### 10. PAPELLONY.

This term is made use of to imply that the Field is covered with variegated specks, resembling those upon a butterfly: it is a French device. Holme observes:—“It resembles both the Iron Rings quilted in Coates of Maile, and the lower part of Escallop Shells, set one contrary to another, like Fish Scales.”—See the *Academy of Blazon*.—[Plate VIII. fig. 15.]





## THE CHARGE.

Gwillim gives this definition of a Charge. "A Charge is anything whatsoever that doth occupy the Field, whether it be Natural or Artificial, Celestial or Terrestrial; and is placed either throughout the superficies of the Escutcheon, or else in some special part of the same."

Charges are either { **PROPER**  
                                  **OR**  
                                  **COMMON.**

**PROPER CHARGES.**

Proper Charges are those which, by a certain property, do peculiarly belong to Heraldry; and are of ordinary use in the same.

They consist of—

1. **HONOURABLE ORDINARIES.**
2. **SUB ORDINARIES. (*Class I.*)**
3. **SUB ORDINARIES. (*Class II.*)**

## I. HONOURABLE ORDINARIES.

These are *Nine* in number.

1. THE CHIEF.
2. THE PALE.
3. THE BEND.
4. THE BEND-SINISTER.
5. THE FESS.
6. THE BAR.
7. THE CHEVRON.
8. THE CROSS.
9. THE SALTIER.

## 1. THE CHIEF.

A *Chief* is that Ordinary, which is contained between the top line of the Escutcheon, and another drawn across the Shield parallel to it, and at such a distance, that the space contained shall consist of one-third of the depth of the Field. The Chief is generally considered as an Additament or Augmentation to the Coat; consequently, it is necessary to complete the Blazon of the remaining portion of the Field, before you proceed to the mention of the Chief.—[Plate IX., fig. 1.]

This Ordinary is, sometimes, but very seldom, surmounted by another, which also, contains one-third. This is supposed to signify a double reward to the bearer.

Gwillim makes mention of a diminutive of the Chief, which he calls "*The Fillet*," containing one-fourth of its depth. "It must be always placed in the lowest part thereof." I imagine that this Fillet, which Gwillim calls a Diminutive of the Chief, is nothing more than the Horizontal Beam or File, from which the Labels or Points (spoken of in the chapter on "Modern Differences,") fall or drop. I am the more inclined to believe that such is the case, from the fact *that it is necessary to place it in the lowest part thereof*.

The circumstance of its not being mentioned by other writers, tends to corroborate this opinion.

## 2. THE PALE.

The *Pale* is that, which is contained between two lines drawn perpendicularly from the Chief to the Base, at such a distance, that by them the Field is divided into three equal parts.—[Plate IX., fig. 2.]

It has two diminutives.

The *Pallet*, which is half the Pale.—[Plate IX., fig. 3.]

The *Endorse*, which is half the Pallet.

## 3. THE BEND.

This Ordinary consists of one third of the Field, (when charged,) and one fifth, (when uncharged,) and is contained between two lines drawn diagonally from the Dexter Chief to the Sinister Base. It is derived from the French word "*Bender*."—[Plate IX., fig. 4.]—It has four diminutives.

The *Garter*, (or *Bendlet*?) which is half the Bend.—[Plate IX., fig. 5.]

The *Cost* or *Cotise*, which is half the Garter.

The *Riband*, which is half the *Cost*.

[NOTE.]—The *Cost* or *Cotise* is derived from the Latin: *Costa*, signifying a *Rib*, “*Costæ à custodiendo sunt dictæ*.—[*Farnes* i. 45.]”

When these are borne single, it is called a *Cost*; but when double, (which, according to Leigh, is never the case except when there is a Bend between them,) they are called *Cotises*.

#### 4. THE BEND-SINISTER.

The difference between this and the preceding, consists merely in its position, viz. from the Sinister Chief to the Dexter Base.—[Plate IX. fig. 6.]

Its diminutives are:—

The *Scarpe*, which is half the Bend-Sinister.

The *Baton*, which is half the *Scarpe*.

Leigh gives this definition of the *Scarpe*. “A *Scarpe* is that kind of ornament, (much of use with commanders in the Field,) which we do usually call a *Scarf*, as may be gathered by the derivation of the word from the French *Escharpe*, signifying that ornament, which is usually worn by martial men after the same manner, from the left shoulder overthwart the body, and so under the arm on the right side.”

The *Baton* is never extended to the Boundaries of the Field. It is the most general sign of illegitimacy.—[Plate IX., fig. 7.]

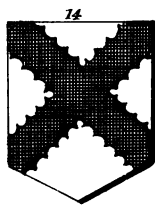
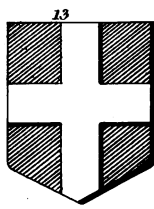
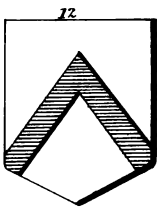
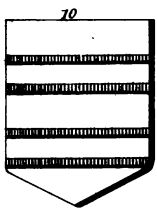
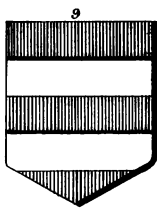
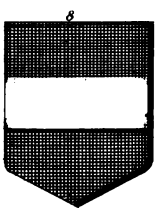
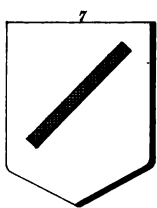
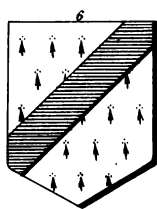
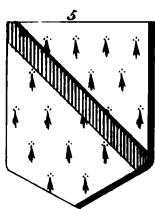
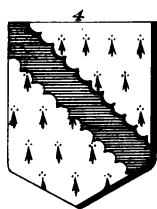
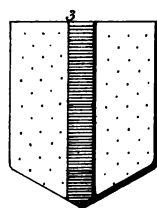
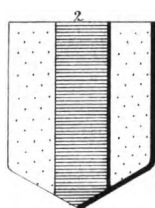
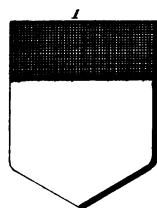
#### 5. THE FESS.

This Ordinary consists of one-third of the Field. It is contained between two lines crossing the shield horizontally, so that the fess or central part may be within these two lines, and equidistant from both. The Fess, which is intended to represent the belt or Military Girdle of Honour, was most highly esteemed of the Ancients. It has no diminutives.—[Plate IX., fig. 8.]

#### 6. THE BAR.

“The *Bar* (which is never borne single,) contains one-fifth part of the Field, and differeth from the Fess, inasmuch as the latter is limited to one certain place in the Escutcheon, to wit, the central or fess point thereof;

# PLATE IX.



W. Sloane Evans del.

C. Ruxton lith. Boston.



whereas, the Bar is not tyed to any prescript place, but may be transferred into sundry parts, according to the number of bars, wherewith the Escutcheon is charged.”—[Plate IX., fig. 9.]—It has two diminutives.

The *Closet*, which is half the Bar.

The *Barrulet*, which is half the Closet.—[Plate IX., fig. 10.]

[NOTE.]—These barrulets, or lesser diminutives, are oftentimes borne in couples. They then receive the name of *Bars-Gemell*.

The word *Gemell* is derived from the Latin *Gemelli*, *Twins*.—[Plate IX., fig. 11.]

## 7. THE CHEVRON.

The *Chevron* is an Ordinary contained between two diagonal lines issuing from the Dexter Base, and as many from the Sinister Base, which meet and form an Angle at the Honour Point. It contains (according to Leigh,) one-fifth of the Field. Its diminutives are :

The *Chevronel*, which is half the chevron.—[Plate IX., fig. 12.]

The *Couple-Close*, which is half the Chevronel.—[Plate IX., fig. 13.]

## 8. THE CROSS.

“The *Cross* is an ordinary composed of a fourfold line, whereof two are perpendicular, and two are transverse ; for so we must conceive of them, though they are not drawn throughout, but meet by couples in four right angles, near about the Fess Point of the Shield. The content of the Cross is not always the same ; for when it is not charged, then it hath only the fifth part of the Field ; but if it be charged, then hath it the third part thereof.”—[Plate IX., fig. 14.]

[NOTE.]—The various and peculiar forms of Crosses are exceedingly numerous, and may be borne to any number upon the same field. It must therefore be particularly understood, and ever remembered,—that the *Plain Cross* (borne single, and in the centre of the Field), is alone entitled to a place among Ordinary Charges. That it may be clearly understood what is meant by the term *Plain Cross*, we subjoin the following remarks :—“A plain Cross is that which contains one third or one fifth of the field, and is formed by lines, either straight, indented, engrailed, &c. (see *Partition lines*), extending to the Boundaries thereof. Nevertheless, in some coats, these lines are to be found coupéd or cut off straight, (in which case, the word coupéd must be expressed), very near to the boundaries. This may hardly be called an exception to the rule.”



The following extract from a book of French Blazon will tend to the proof of our statement:—

“*La croix pleine, est toujours seule, comme pièce honorable.*”

But when a Cross or Crosses of other forms and sizes, are found (either single or in a greater number), upon a Field, they are considered as common charges, under which head they will be noticed.

#### 9. THE SALTIER.

The *Saltier* differs only from the Cross, in that the lines wherewith it is composed, are diagonal. It is the same as the St. Andrew's Cross.—[Plate IX., fig. 15.]

II. SUB-ORDINARIES (*Class 1.*)

These also are *nine* in number.

1. CANTON.
2. QUARTER.
3. GYRON.
4. PILE.
5. BORDURE.
6. ORLE.
7. INESCUTCHEON.
8. FRET.
9. FLASQUES, FLANCHES, VOIDERS.

## 1. CANTON.

This ordinary consists of one third of the Chief, and may be placed either on the Dexter or Sinister Chief Points. When on the former, (which is most generally the case,) there is no necessity of mentioning the word *Dexter*; but when on the Sinister, it must be blazoned *A Canton Sinister*. It is of great antiquity, and has been often bestowed as an augmentation of reward for signal services.—[Plate X., fig. 1.]

## 2. QUARTER.

The *Quarter* differs from the *Canton*, in that the latter contains one-third of the Chief, or one-ninth of the Field; whereas the former occupies one whole quarter of the same. It is most usually found on the Dexter Chief.—[Plate X., fig. 2.]

## 3. GYRON.

The *Gyron* is a triangular figure, formed by the junction of two lines (which meet in the Fess or Centre Point,) with any one side or Boundary of the Shield. When borne single, it is for the most part found on the Dexter.—[Plate X., fig. 3.]

## 4. THE PILE.

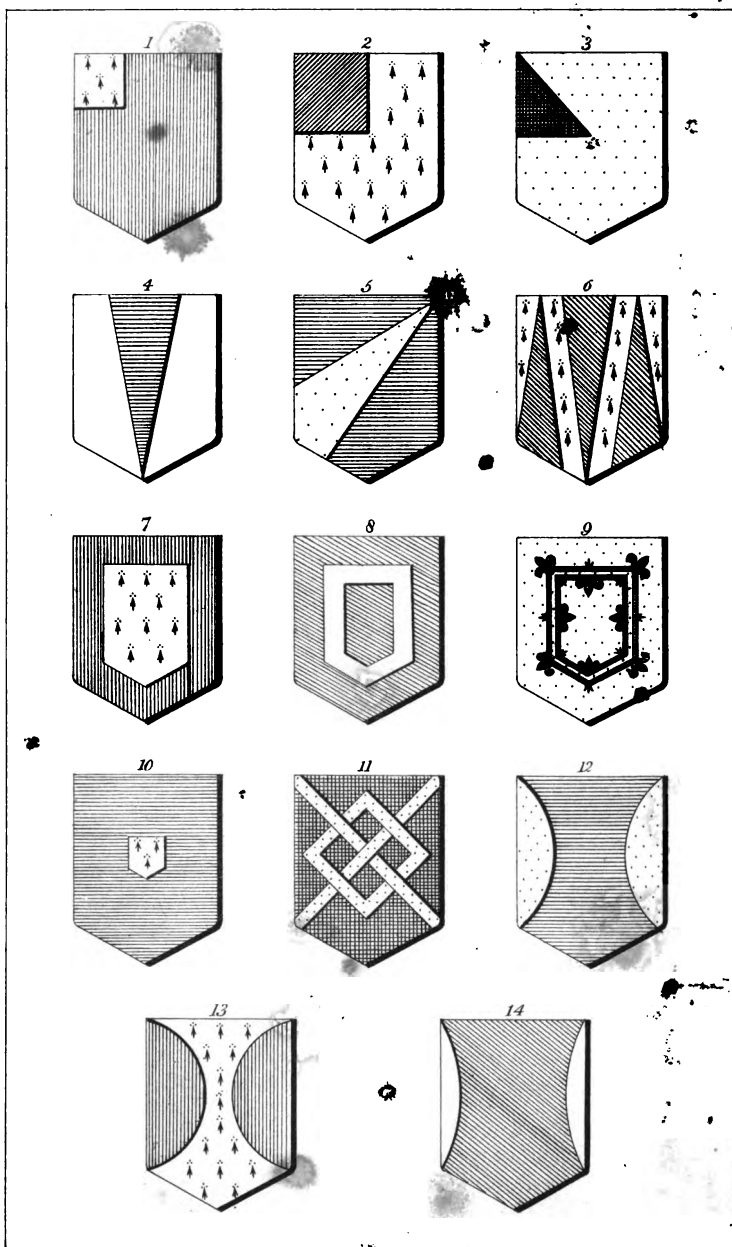
Gwillim thus defines this charge. "A Pile is an ordinary, consisting of a twofold line; formed after the manner of a Wedge; that is: Broad at the upper end, and so lessening by degrees throughout, with a comely narrowness and Taper Growth, meeting together at the Lower End in an Acute Angle. The Pile I take to be derived from the Lat. *Pilum*, an ancient Weapon peculiar to the Romans, shaped somewhat like a Dart without Feathers, but thicker at the great end, and waxing smaller Taper-wise, being about five feet in length, and sharpened at the point end with steel:—And such were the Offensive arms of the Hastiti and Principes, (as Polybius of the Roman Militia affirmeth). And generals themselves have borne them in their Marches, perhaps to encourage the Soldiers by their examples; all which is proved by the excellent *Lucan*, Lib. 1., who, lamenting the misery of a Civil War, thus complains:—

"—— Totis concassi viribus orbis  
In commune nefas, infestisque obvia Signis  
Signa, pares Aquilas, et Pila minantia Pilis."

*Translated:—*

—— Where arm'd to impious war  
The force of all the quaking world from far  
Is met; dire Standards against Standards dash,  
Eagles 'gainst Eagles; 'gainst Piles, Piles do clash.

# PLATE X.



W. Sloane Evans Del.

C. Risdorn Lith. Frober





The same writer, Lib. 9., describing Cato's magnanimity in his rough march through Lybia, thus singeth :—

“ Ipse manu sua Pila gerens, &c.

*Translated :—*

Himself afoot before his wearied bands  
Marches with Pile in hand, and not commands.”

The Pile is borne either *single*, *double*, or *triple*, issuing from all parts of the Escutcheon.—When from the chief, there is no necessity for mentioning it; but when from any other part, it must be so expressed.—[Plate X., figs. 4—6.]

## 5. BORDURE.

This subsidiary charge, which contains one-fifth of the Field, has been very fully treated of, in the chapter on “Ancient Differences.”—[Plate X., fig. 7.]

## 6. ORLE.

“The *Orle* is a threefold line duplicated, admitting a transparency of the Field throughout the innermost area or space therein inclosed. The word seemeth to be derived from the French, *Oreiller*, which signifieth a Pillow, and is attributed to this ordinary, because the same being of a different Tincture from the Field, and formed only of a double tract, in regard of the transparency of the Field therein, and the surrounding thereof without, it receiveth the resemblance of an embossed substance, as if it were raised like a Pillow above the Field. Upton termeth it in Latin, *Tractus*, signifying a *Trace* or *Trail*, because the Field is seen both within and without it, and the Trail itself is drawn thereupon in a different tincture.”—[Plate X., fig. 8.]

The Orle may be borne to the number of six.

Its diminutive is the *Tressure*, which is half the breadth, and is often borne *double*, as also *flory* and *counter-flory*, (viz. bounded on both sides by the tops of Fleurs-de-Lys.)—[Plate X., fig. 9.]

[NOTE.]—If a Coat having a *Tressure* be impaled with another, the *Tressure* ceases at the impaled line, and must not be continued round the Coat. This is not the case, when the *Tressure* is found in a Quartered Coat.

[An explanation of the terms, *Impaled* and *Quartered*, will be given hereafter.]

## 7. INESCUTCHEON.

The *Inescutcheon* is a subordinary Charge, representing the shape of an Escutcheon, placed in the centre of the Shield, containing one fifth part thereof.—[Plate X., fig. 10.]

When borne in any other place or point, or in any greater number, it is called simply an Escutcheon. It then becomes necessary to state the position and number.

## 8. THE FRET.

The *Fret* is a Charge composed of six pieces; two forming a Saltier, and the remaining four a Mascle, [See that *Charge*,] interlacing each other.—[Plate X., fig. 11.]

## 9. FLASQUES. FLANCHES. VOIDERS.

Flasques (which are always borne double,) are formed by arched lines, drawn from the upper angle of the Shield, on each side, to the respective base points. The word may be derived either from the French, *Fleschier*, or the Lat., *Flecto*, to *Bend* or *Bow*.—[Plate X. fig. 12.]

When the arched lines make a nearer approach to the centre, they are called *Flanches*; when at a greater distance, they receive the name of *Voiders*.—[Plate X., figs. 13, 14.]

[NOTE.]—There seems to be some confusion as to which are the *Flasques*, and which the *Flanches*; but the definition above has been most generally adopted.

III. SUB-ORDINARIES. (*Class 2.*)

These may be said to be *five* in number :

1. THE ROUNDE or ROUNDLET.
2. THE GUTTE.
3. THE LOZENGE.
4. THE MASCLE.
5. THE FUSIL.

[NOTE.]—These charges have been as often classed by Heralds among the COMMON as the PROPER list. I imagine that they hold an intermediate position, and would suggest that they should form a SECOND Class of SUB-ORDINARIES, a system which I have here adopted.



## 1. THE ROUNDLE OR ROUNDLET.

These Circular figures are *ten* in number, differing in name according to their tincture.

- α. When *Or*, they are called BEZANTS.  
 β. . . . *Argent*, . . . . . PLATES.  
 γ. . . . *Gules*, . . . . . TORTEAUXES OF WASTALS.  
 δ. . . . *Azure*, . . . . . HURTS OF HUERTS.  
 ε. . . . *Sable*, . . . . . PELLETS OF OGRESES.  
 ζ. . . . *Vert*, . . . . . POMEIS OF POMEYES.  
 η. . . . *Purple*, . . . . . GOLPES.  
 θ. . . . *Tenne*, . . . . . ORANGES.  
 ι. . . . *Sanguine*, . . . . . GUZES.  
 κ. . . { *Barry-wavy of six,*  
           *Argent and Azure,* } FOUNTAINS.

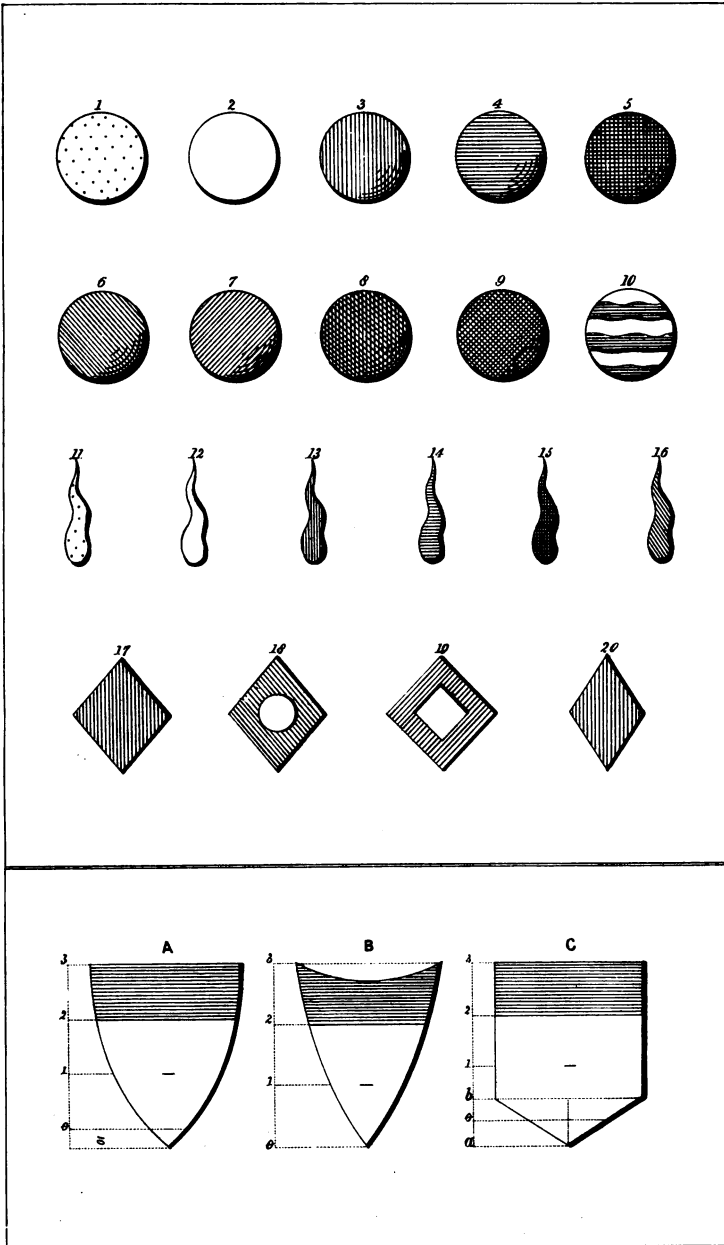
α. BEZANTS (*Or*.) are intended to represent certain round and *flat* pieces of bullion, without impression, supposed to be the money of old Bizantium (now Constantinople), the seat of the Turkish Emperors. Kent speaks of them as having been introduced into Armoury by those who were present in the Wars of the Crusades. The value he assigns to them is £375 sterling. Gwillim says "that they shew the rise of vertuous Treasurers, Trustees, Customers, &c." They are called in Latin, *Besantæ*, and *Bizantium*. [Plate XI., fig. 1.]

β. PLATES (*Argent*.) are of the *same* shape as the Bezant, without impress also, and represent the silver coin of Bizantium. They are styled in Latin, *Besantæ-argenti*, and *Nummus-Bizantii-Argenteus*. [Plate XI., fig. 2.]

γ. TORTEAUXES OF WASTALS (*Gules*.) are by some authors supposed to represent *round (Wastal) Cakes*; by others, *Bowls*; by others, *Wounds*. The first of these seems the most probable: And thus, as agreeable thereto, Argote-de-Molina, at the end of cap. 103, lib. 1, of his 'Nobility of Andalusia,' gives us a very merry and pretty occasion of Arms, viz.: 'A certain King (quoth he), being at the point of giving Battel, entertain'd the principal Knights of his Army at a Banquet of Cakes, [Tortaux de Pain,] telling them that as many as they eat, so many Moors it behoved them to slay; which being accomplish'd, he devis'd for them accordingly of Tortauxes, some having eaten six, ten, twelve, thirteen, and slain as many enemies. *Latine*, *Tortellæ*.—[Plate XI., fig. 3.]

δ. HURTS OR HUERTS (*Azure*.) are said to represent *bruises*, but

PLATE XI.



W. Sloane Evans Del.

C. Richardson Lith. Engr.





with more probability are they representations of *Hurtleberries*. *Lat. Tortellæ-Ceruleæ*.—[Plate XI., fig. 4.]

ε. PELLETS OR OGRESSSES (*Sable*,) signify, according to Leigh, Great Gun shots. *Lat. Tortellæ-atræ*.—[Plate XI., fig. 5.]

ζ. POMEIS OR POMEYES (*Vert*,) are so termed from the French word *Pomme*, an apple.—[Plate XI., fig. 6.]

η. GOLPES (*Purple*,) are representations of *Wounds*.—[Plate XI., fig. 7.]

θ. ORANGES (*Tenne*,) representing that fruit.—[Plate XI., fig. 8.]

ι. GUZES (*Sanguine*,) representing *the balls of the Eye*.—[Plate XI., fig. 9.]

κ. FOUNTAINS (*Barry-Wavy of Six, Argent and Azure*).—The Fountain in ancient Heraldry was always drawn as a Roundle *barry-wavy of six, argent and azure*.—[Plate XI., fig. 10.]—A bend between six fountains forms the Coat of the Stourton family, borne “in signification of six springs, whereof the river of Stoure in Wiltshire hath its beginning, and passeth along to Stourton, the seat of that Barony.”

[NOTE A.]—Neither the French, Spanish, or Italian Heralds allow such a multiplicity or confusion of Terms for Roundles (“so Gwillim expresseth it,”) as *Bezants*, *Hurts*, *Golpes*, &c.; but content themselves with the terms *Bezants* and *Torteauxes* only; by the former of which are understood Roundles of Metal, by the latter, of Colour. In this case, it is of course necessary to mention their tincture, e. g. *Bezants d’or*, *Torteauxes d’azur*, &c.

[NOTE B.]—All these, with the exception of the *Bezant* and the *Plate*, (I imagine also *The Fountain*,) which are *flat*, are *globular*, and must be shaded in addition to their tincture.

[NOTE C.]—There is one case in which these peculiar names are not applied to roundles, when seen in Coat Armour; viz.: when there is a counterchanging of Tinctures. It may be well, therefore, to explain in this place TRANSMUTATION or COUNTERCHANGING, which has been defined “as an intermixture of the several tinctures of the Field and Charge, caused by the apposition of some one or more lines of Partition, over the whole.” For instance: Suppose the Field of a coat to be *parted per-pale argent and gules*, and the charge to be a *bend counterchanged*, it would signify that *that* part of the bend which was over the *argent* portion of the field was to be *gules*, and vice-versâ. Again, e. g. *Per pale or and azure, three roundles (two in chief and one in base,) counterchanged*. The one roundle in chief over the *or* portion of the field, would be “*azure*,”—the other over the *azure* portion, “*or*,”—the third, in base, would be of course on the line of partition, and partake of the two tinctures. In this case they are called *roundles counterchanged*, and not *Bezants*, *Hurts*, &c.

## 2. THE GUTTE.

The word *Gutte* is derived (says Gwillim,) "from the Latin word *Gutta*, a drop of any thing that is by nature liquid, or liquefied by art. It receives a different name in British Blazon, according to the tincture. Guttres are not by any means of frequent occurrence in Armoury.

a. When *Or*, they are called GUTTES D'OR.

β. . . . *Argent*, . . . . . GUTTES DE L'EAU.

γ. . . . *Gules*, . . . . . GUTTES DE SANG.

δ. . . . *Azure*, . . . . . GUTTES DE LARMES.

ε. . . . *Sable*, . . . . . GUTTES DE POIX.

ζ. . . . *Vert*, . . . . . GUTTES D'OLIVE.

(drops of liquid gold, of water, of blood, of tears, of pitch, of olive-oil.)—  
[Plate XI., figs. 11—16.]

## 3. THE LOZENGE.

"The Lozenge hath its collateral or middle angles, equal to the length of any of the four equal geometrical lines whereof it is composed." Mackenzy says "that they are borne by Mathematicians, and oftentimes are Symbols of exact Honesty and Constancy, *that* being a figure whose right side is always highest; *homus quadratus*." Chassaneus says that '*Lozangix factæ sunt ad modum lozangiorum in vitriis*.'—[Plate XI., fig. 17.]

[NOTE A.]—When they are pierced in the centre "*round*," showing the tincture of the field, they are called RUSTRES. Gwillim observes, that the word Rustre is used only by the French; and objected to it accordingly. He prefers that it should be esteemed in British-Blazon a *Lozenge charged with a roundle*.—[Plate XI., fig. 18.]

[NOTE B.]—Plutarch says in 'The Life of Theseus,' that "at Megara, an ancient town of Greece, the tomb-stones under which the bodies of the Amazons lay, were shaped after the form of a *Lozenge*; which some conjectured to be the reason why Ladies bear their arms on the Lozenge."—[Hugh Clark.]

## 4. THE MASCLE.

Sir John Ferne gives this definition of a Mascle. "A Mascle in Armoury is a representation of the *Mash* (Mesh) of a *Net*, and is of greater Honour than many other Charges are, that in vulgar estimation are more accounted of." A Mascle differeth from the Lozenge, as well in the fact of its being voided or perforated, "*square*," showing the Field transparent through it, as in its proportion of Space; for a Mascle should be as long as it is broad." It must be ever remembered therefore that there is a great difference of "*proportion*"

between the *Masle* and the *Lozenge*, although both are composed of four equal lines.—[Plate XI. fig. 19.]

[NOTE.]—Leigh is of opinion “that they can be and are borne *solid*, (not voided in the centre,) though by our *irregular* practice, we do not rightly distinguish between the proportion of the *Lozenge* and the *Masle*, caused much by our carelessness in drawing.” Gwillim says “that if they represent the Mashies of a Net, they should be *voided*, not otherwise.” Besides, (as Mackenzy observes,) “if the *Masle* doth represent only the Mash of a Net, why was it cut like a *Macle* or *Masle*? wherefore he rather credits Columb, who asserts “that these *Masles* were first used in the Arms of the House of Rohan, who chose them because the flints of the lands in that Dutchy are all marked with this figure; which being a thing so extraordinary, gave occasion for them to carry them in their Arms; and these Spots, in that country, are termed ‘*Macles*,’ from the Latin, *Macula*; whereupon the Dukes of Rohan give for their motto, ‘*Sine Macula, Macula*.’” [The *Masle* is, at any rate, in the present day, understood to be voided.]

## 5. THE FUSIL.

The Fusil is longer than the *Lozenge*, having its upper and lower part very much more acute and sharp than the other two collateral middle parts. It is more elongated than the *Lozenge*.

But all this is to be understood of Modern Fusils, for anciently they were more curved than angled, as if a segment of a circle were drawn from the *upper*, round the *lateral*, to the *under* points.

Fusils are never pierced or voided.

The French take them for *Spindles*; so do the Scots; the Dutch for *Millpecks*; the English for *Weavers’ Shuttles*.

## ADDITIONAL REMARKS ON THE FIELD, AND THE PROPER CHARGES.

### THE FIELD.

**TREILLÉ.**—A Field *Treillé* differs from *Fretty*, inasmuch as the pieces do not alternately pass over and under each other, but are carried throughout, and always nailed in the joints.

**GUTTY or GUTTÉ.**—When a Field is irregularly strewed with Guttés, (in fact, *Semy-de-Guttés*,) it is called *Gutty* or *Gutté*.

### PROPER CHARGES.

**ORDINARY CHARGES** (so called from the fact of their being Ordinarily used in Heraldry,) have received the title of *Honourable*, “in that the Coat Armour is much honoured thereby, forasmuch as they were oftentimes given by Emperours, Kings, and Princes, as Additions of Honour unto the Coat Armours of Persons of desert, for some special service already past, or upon hope of some future Worthy Merit.”

The French express by some of these Charges, the various parts of a Warrior's Armour :

By THE CHIEF	.. ..	THE HELMET.
THE PALE	.. ..	THE LANCE.
THE BEND	.. ..	THE SWORD.
THE BEND-SINISTER	..	THE BELT.
THE FESS	.. ..	THE SCARF.

But this Mackenzy rejects as a fancy, and thinks that they were invented for marks of different qualities in the bearer. He affirms “that the CHIEF rewards those actions, *which are the Product of wit* ; THE CROSS, *religious Exploits*, &c.

**THE PAIRLE or PALL.**—The French make use of an ordinary, called (by Baron,) the *Pairle*.—“Le *Pairle* est composé d'un demy Sautoir, et d'un demy Pal assemblez au Milieu de L'Ecu ; (the *Pairle* is composed of the upper half of a *Saltier*, and the lower half of a *Pale* meeting in the middle of the *Escutcheon*;) which, in figure, is like the Greek Letter “Y,” having its ends extended to the Extreme points of the *Escutcheon*.”

This is also a Bearing of Great Britain; and is sometimes considered a Sub-Ordinary, as may be seen in the Arms of the Sees of Canterbury, Armagh, &c., as also in some paternal Coats. In England, this Charge is called a "Pall;" and the Scotch have given it the name of a "~~Shakefork~~," [See the Conyngham Coat:] but do not continue it (according to Mackeay,) to the Extremities of the Escutcheon.

THE CHIEF, "betokeneth a Senator, or honorable Personage, borrowed from the Greeks, and is a word signifying a Head, in which sense we call *Capitaneus*, (so named of *Caput* the head,) a Chieftain. And as the Head is the Chief Part in a Man, so the Chief in the Escutcheon should be a reward of such only, whose high merits have procured them chief place, esteem, or love amongst men." Chiefs (as well as other Charges,) are often made of those several forms of Lines before mentioned.

e. g. A Chief *indented, engrailed, &c.*—[See Partition Lines.]

THE PALE, according to Sylvanus Morgan, (in his "Sphere of Gentrie,") is a fitting charge "for one that stood upright to his Prince and Countrey, and, (as we may say) a downright-meaning man, one that boundeth himself within the *Pallets* of reason for the atchievement of common good, by the seasonable provision that the Patriarch Joseph made to provide Granaries to *pale in*, and provide for the seven years' famine."

The *Pale* has been said to be the Emblem of *Vigilancy*. It also signifieth upright reason and understanding: "and so the Caduceatores of old carried upright a certain rod or staff called Caduceus; this rod was very straight, and it was endorsed on either side very artificially, with two serpents' figures, winding and crooking in each other, as the manner of Serpents is. This rod was so sacred that it was a great offence to violate, or offer any injury unto it: for by the straight rod was signified *perfect and upright reason and understanding*; by the two crooked Serpents at either side thereof, was figured *the two Armies invading and assailing the upright understanding, yet not prevailing*: for this passed through and betwixt them without harm, by truce and entreaties of Peace, and was therefore consecrated to Mercury: the tails of the Serpents reaching down to the handle, or half of the rod where they were adorned with wings. Alciatus thus quaintly wrote these Emblematical verses:

'Anguibus implicitis, geminus Caduceus alis,  
Inter Amalthæe cornua rectus adest.  
Pollentes sic mente viros, fandique peritos,  
Judicat, ut rarum copia multa beet.'

Translated,

'Twixt Ceres' horns the rod of Peace doth stand,  
Upright with winding snakes, and double winged tails,  
To shew that minds and tongues with learning brand  
Are blest with plenty in all wordly 'vails.



THE PALLET, (which is half the Pale,) is never charged with *any* thing of *whatsoever* nature.

THE ENDORSE, is another diminutive of the Pale. It has been stated that it contains one half of the Pallet, and consequently one fourth part of the field. Sylvanus Morgan in his *Sphere of Gentry*, describes the Endorse as half the Pallet. This is the opinion of many Authors; but Leigh and Ferne affirm that the Pallet may not be divided into two parts, but into four, and that the *Endorse* is in content one fourth part of the Pallet, or one eighth of the Pale.

Again: the *Endorse* (according to Leigh,) is never used, except when a Pale is between two of them. But Ferne says "that an *Endorse* may very well be borne in any Coat Armour between Beasts, Birds, Fishes, Fowls, &c." "But then (saith he), it sheweth that the same Coat hath been sometimes two Coats of Arms, and after conjoined within one Escutcheon for some Mystery or Secret of Arms." And for the approbation of such bearing, he giveth an instance of an Escutcheon of Pretence, (borne over the four coats of Austria, Burgundy, Sicily, and Flanders), viz.: "*Or, an ENDORSE between a Lyon saliant, and an Eagle displayed, Gules.*"

Mackenzey thinks that the word *Endorse* is an old French term, and signifies, *to put upon the back of anything*, in dorso; (*Endossé* signifies endorsed in French), and therefore executions of Summons are called *Indorsations*, because they are written on the *back* of the Summons.

THE BEND, according to ancient rule, was drawn somewhat Arch-wise, or after the resemblance of a bow. Notwithstanding, some Armourists imagine, that it doth represent a ladder, set aslope on this manner, to scale the Walls of any Castle or City, and betokeneth the bearer to have been one of the first that mounted upon the Enemies' Walls: and if so, may the bearers of this Ordinary, bend their inclinations to the virtue of their Ancestors.

The *Bend* (or *Bande*, as the French write,) represents the belt of a Knight, and is called *Baltheus* in Latin. "It is borne of different Colours, and in different forms by Sundry Nations; for the French wear their sword belt as a *Bend*; the Germans, as a *Fess*." The French have their *Bend* *White*; the Spaniards, *Red*; the English, Scots, and Danes, *Blue*; the Barbarians, *Black*.

The *Bend* has been said by many authors to have four diminutives; viz.: The *Bendlet*, (half the *Bend*,)—The *Garter*, (half the *Bendlet*,)—The *Cost*, (half the *Garter*,)—and the *Riband*, (half the *Cost*). But Gwillim makes no mention of the *Bendlet*, describing the *Garter* as half the *Bend*, the *Cost* as half the *Garter*, &c.,—thus allowing only three diminutives. With this description Sylvanus Morgan agrees. I am inclined to believe that this is the case, and that the terms *Bendlet* and *Garter* are assigned to the *SAME* diminutive of the *Bend*.

The RIBAND, according to Gwillim and others, is never extended to the boundaries of the Field, but this rule is not universally acknowledged. See the Armorial Bearings of the Abernethy family, for instance.

The BATON, (*Batune*.) is derived from a French word (*Baston*) signifying a *Staff* or *Cudgel*, which has a resemblance to a *truncheon*, and is the most general, and certainly the proper, note of illegitimacy. Morgan says:—"It ought not to be borne of any of the Mettals, but by the issue of Princes; neither ought it to be removed 'till three generations, *with which* they may bear the Coat Armour of their Fathers. When they leave it off, they must bear some other mark (which probably gave rise to the use of the *Bordure-Gobony* as an occasional mark of illegitimacy,) according as the King-of-Arms thinks fit: or else may alter the Coat in the whole." Such a difference did Henry natural son of King Henry VIII. bear; and such a difference was also borne by William-de-Iper, base son to Philip Earl of Iper, who came into England in the fourth year of King Stephen, being created by him, Earl of Kent, and Steward of his Household.

The FESS (*Cingulum honoris*, a belt of honour,) is also borne *cotised*. The word *Fess* (*or Fesse*.) is a French word signifying "*the loynes of a Man*." This girdle of Honour may seem to have been in Ancient time given by Emperors and Kings, and their Generals of the Field, unto Soldiers, for reward of some special service performed by them: and it is not improbable, that such a reward it was, that the General of David's army, (Joab,) would have given the Messenger that brought him news that Absalom was hanged by the hair of the head in an Oak, if he had slain him; where Joab saith, "Why hast thou not killed him, that so I might have rewarded thy service with ten shekels of Silver, and a Girdle" (or an Arming Belt, for some translate it *Cingulum* some *Baltheum*). Amongst the Macedonians, it was ordained by a Military law (saith Alex. ab Alex.) that the Soldier that had not killed an Enemy, should not be girt with an arming girdle, but with a halter (non Militari Cingulo, sed Capistro Cingeretur). And not without reason is a man adorned with a Military Girdle, signifying that he must be always ready to undergo the business of the public weal. These tokens of Chivalry were so highly esteemed in Ancient Times, that St. Ambrose saith, in *his* age,—*'Duces, et principes, omnes etiam militantes, operosis Cingulis auro fulgente pretiosis ambiunt,'* &c. 'Great Captains, Princes, and Martial Men, delight to wear their Belts curiously wrought, and glittering with gold,' &c.

THE CLOSET.—This diminutive of the Bar may be borne to the number of *five* in one Field.

THE BARRULET, (according to Leigh,) "cannot be borne dividedly, but must be borne *by Couples*, unless a *Bar* should be between two of them."

THE CHEVRON "is assimilated to a Pair of Rafters, such as Carpenters do set on the highest part of the House, for the bearing of the roof thereof; and betokeneth the achieving of some business of moment, or the finishing of some chargeable and memorable work." According to Leigh, "it was in old times the attire for the heads of Women Priests;" a statement which Gwillim and Morgan warmly inveigh against.

"This was anciently the usual form of bearing of the Chevron, (as appeareth by many seals and monuments yet extant,) and is most agreeable to reason, 'that as it representeth the roof of a house, so accordingly it should be extended to the *highest* part of the Escutcheon;' though far different is the Bearing thereof (viz. to the *Honour Point*), in these days." The word Chevron is French, signifying a *couple* (saith Vitruvius Capreolus,) and is given by Heralds "to such as have supply'd their Prince, Country, or Family." There may not be more than *two* Chevrons in a field; but Chevronels may be borne in a greater number, *not exceeding five*, for then are they *couple-closes*.

THE CROSS.—"That which made this Ordinary so considerable, and so frequently used in Heraldry, was, the Ancient Expeditions into the Holy Land, and the Holy War; for the Pilgrims, (after their Pilgrimage), took the Cross for their Cognizance, and the Ensign of War was the Cross; and therefore these Expeditions were called Crusades." (*Croissades*.) "In these Wars, (according to Columb) The Scots carried *St. Andrew's Cross*; The French, a *Cross Argent*; The English, a *Cross Or*; The Germans, *Sable*; The Italians, *Azure*; The Spaniards, *Gules*. Thus the Montmorencys carry the Cross, because they were the eldest Christians among the Gauls; and the Dukes of Savoy, because they did assist the Rhodes against the Turks. This Bearing was first bestowed on such as had performed, or at least undertaken some service for the Christian Profession: and therefore, being duly conferred, it is a most Honourable Charge in Heraldry."

[NOTE.]—I cannot pass over this Ordinary without again quoting from Gwillim. "The Godly observation and use of this (the Cross) was in great esteem in the Primitive Church; tho' in latter times it hath been dishonourably entertained by two opposed kinds of fantasticks: the one, who so superstitiously dote on it, that they adore it like their God: the other, who so unchristianly detest it, that they slander the most Godly and ancient use thereof, in our first initiating into Christ. But the true Soldiers of such a Captain need not to be ashamed to bear their Commander's Ensign."—[How true this observation !!!]

THE SALTIER, "in old time (saith Leigh,) was made of the height of a man, and was driven full of pins, the use whereof was to scale the walls therewith, to which end the pins served commodiously. In those days (saith he,) the walls of a town were but low, as appeareth by the Walls of Rome, which Rhemus easily leaped over; and the Walls of Winchester, which were over-

looked by Colebrand, the Chieftain of the Danes, who was slain by Guy Earl of Warwick, Champion for King Athelstane."

The name of this Charge among the French is *Sautoir*, from *Sauter* to leap; because (as is said) "it did help Soldiers to leap over Walls, by supporting their hands and feet in its Nicks or Notches;" but Mackenzy cannot imagine whence came our word *Saltier* (or *Saltire*), which he therefore thinks a corruption. Perhaps it was derived from the Latin *Salto* to leap.

In Sylvanus Morgan's "Sphere of Gentrie," we read that "this charge is an atchievement of manhood, anciently used for the Scaling of Walls, and so convenient that, by the help of cuts hacked in it, or pins as the manner of Beacons is, two might ascend together on it, to the right and left upon the limbs of it, and (by Mr. Leigh's leave) was not so low as the height of a man. Neither, as Upton saith, is it bestowed upon rich and covetous persons that willingly will not part with their substance: for the *Saltier* may be said to be *Scala celi*, with angels ascending and descending, on which as many have ascended, as by the Crosse: neither is it of lesse antiquity by being accounted but from the death of St. Andrew. For hitherto the Christians have alwayes borne it since the expedition into the Holy Land, and that their several Nations might be known by their several Standards, they did all *Suscipere Crucem*."

It doth signifie in general, 'Men which do take vertue by force, though the way thereto be ragged and oblique,' as the limbs of the Saltier are:—  
(*Virtutem habitare in rupibus accessu difficilibus*.)

It doth appear, that the *Saltier* did denote the *Christian Profession*, as well as the *Martial Atchievement* of the worthy Bearers.

THE CANTON.—This ordinary is termed a Canton, because it occupieth a Corner or *Cantel* of the Escutcheon. Mackenzy says that "it is so called from the French word *Canton*, which signifies a Corner." It represents the Banner that has been given to the Bearer as a reward of his service; or at least an *equivalent*; as if a Banner had been given him. Morgan says, "It is a fit bearing for the planters of Colonies, &c. The Canton *Sinister* is also suitable as a Bearing for the Western Colonies. Some Armourists hold that "The Canton is a reward given to Gentlemen, Esquires, and Knights, for Service done by them, but not to a Baron, or one of superior degree." Others, notwithstanding, are of a different opinion, viz. "That a Canton may well beseeem an Earl or Baron receiving the same at his Sovereign's hands; yet is the Quarter to be preferred in dignity before the same." When this ordinary is met with in Coat Armour, the blazon of it is to be deferred until the rest of the Shield has been described; it being considered (as also the chief,) an addition to the Coat.

THE QUARTER, which also resembles a Banner, is (according to Leigh) for the most part given by Emperors and Kings to a Baron (at the least) for some special or acceptable service done by him; yet do we find the same bestowed upon Persons of lesser dignity for like occasion." This charge is also called the *Franc-quartier*.

THE GYRON "may signifie the Bearer thereof to be one skilled in the learning of the Egyptians; a bearing full of mystery, fit for a student in the Mathematicks, whose *base* is virtue, whose *leg* is honour, and whose *hypothénuse* is publick good; a bearing fit for Pythagoras, who found out the harmony of a right-angled triangle." If the two lines whereof this ordinary is framed, be drawn throughout to the extremities of the Escutcheon, they will constitute Two Gyrons, a suitable Bearing for Astronomers, "inasmuch as they make with the Escutcheon a representation answerable to the poles of the world, and plane of the horizon."

THE PILE, (which is a very ancient addition to Armoury), represents in Heraldry, that Engine whereby soldiers and others secured the foundations of their buildings; and has since been given to such as were useful in founding Colonies or Families. The *Point* of this Charge ought naturally to turn downwards, but it is sometimes *transposed* and *reversed*. When there is but one Pile in the field, it must contain one third of the same at the Chief.

Morgan says, that "The Pile, among the Ancients, was the Hieroglyphick of the Element of Fire, for that it terminates in *Point*, and mounts upwards: hence it was that the magnificent Monuments of Kings and Princes were built after the manner of a Pile; and the Funeral Piles of old, whence the Nobler Soules took their flight, were from the Pyramidical basis of Honor, Glory itself being the Point of that *Pile* whose base was Virtue: and so, Virtus basis honoris. The *Pile ascending* is surmounted by a spark, and the *descending* kindles into a flame." The *Pile Wavy*, (the Military Ensign of a Major in the army,) has been supposed to show the valour of English Soldiers both by Sea and Land. When *Engrailed*, it is an argument of Antiquity and Fortitude, notwithstanding Trial and Difficulties. "The Pile doth befit such as shall bring in timely Auxiliaries to the flanking of the main body; and is, moreover, a fit bearing for a Pyonier, who by his wisdom doth countermine his Enemies' Mines, if they be underground, and Palisades himself in his Castle above ground."

THE ORLE.—In the description of this ordinary given already, (page 79,) it was stated that the *Orle* may be borne to the number of *six*; but this remark should be rather understood to refer to the *Tressure* (the diminutive,) than to the *Orle*, which (according to Morgan) must be borne single. He says: "If two of these be in a field, it is called a *Tressure*."

Gwillim says that the *Tressure* is to be in proportion one-fifth part of the field. At this rate, The *Orle*, being double the *Tressure* in size, would of course preclude the possibility of its being repeated six times in a Coat.

The fact is : That the *Orle* is one-fifth of the field, and *The Tressure* one-half of the *Orle*.

Mackenzey derives the word *Orle* from the Latin, *Orula*, a little Border. He moreover asserts that this Charge (as well as the *Bordure*,) was bestowed as a recompense upon such as have afforded Protection and Defence, because it defends what is within it." "It beftteth a man clean-breasted, and whose deeds are above-board and honest."

FLASQUES, &c.—"This reward (saith Leigh), is to be given by a King for Vertue, Learning, and Domestic Services ; especially for employment in Ambassage : for therein may a gentleman deserve as well of his Sovereign, as the Knight that serveth him in the Field."

Selman asserts that they represent the facings of gowns, which were of old so shaped. Morgan says : "As the Flasque ought not to be away from the Horseman's side to charge his pistols with ; so this Ordinary is claimed by the Worthy Gown Men, and is a reward for Virtue and Learning, signifying that the Learned Clerk or Secretary is not to be without his Charge, *Pen, Ink, Paper*. A suitable additional bearing of Honour for the Law Officers of the Crown, Plenipotentiaries, &c.

VOIDERS, (when of one of the nine furs,) "form a good reward for a gentlewoman's service to the state. They are so called, either because of the shallowness wherein they do resemble the accustomed Voiding Plates with narrow brims ; or else of the French word *Voire*, which signifieth a looking glass or mirror (which in ancient times were commonly made in that bulging form,) implying that gentlewomen *so well deserving*, should be mirrors and patterns to others of their sex, wherein to behold both their duties and the due reward of virtues."

ROUNDLES have been supposed to represent the little wafers or bread cakes, given to the soldiers of the Holy Wars ; but this statement does not account for their *globular form*, which is rather contradictory of the explanation.

\* \* \* \* \*

These Ordinaries are often found mixed with each other, the one sometimes debruising and surmounting the other. In such cases, great care is requisite in Blazoning. It must be remembered that the *Chief*, *Canton* and *Quarter*, yield not their place to any other ordinary ; although these others are interrupted in their course, when coming in contact with them.

For instance,—*the Bordure gives place to the Canton.*

It also often happens that *Common Charges* are so placed upon a field, as, by their number and position, to represent one of these *Proper Charges*.

Thus, you may see—

*Three Estoiles in Bend.*

*Five Crescents in Cross.*

*Five Escallops in Saltier.*

*Eight Martlets in Orle.*

[NOTE A.]—It is of great consequence to attend to the fact, that there is a great difference between the terms *PER BEND*, *ON A BEND*, and *IN BEND*. The first of these signifies, that the Field is divided or parted *per Bend*; the second, that the Honourable Ordinary (the Bend) is employed in the Coat, and that this Bend is super-charged; the third, that some Second-Class-Sub-Ordinary, or Common Charge is placed (repeatedly) upon the field, in the form and position of a Bend. And so of other Charges, the Pale, the Fess, the Cross, &c.

[NOTE B.]—When eight Martlets (or any other Charge to the number of eight,) are found in *Orle*, there is no necessity for mentioning the number; but when the Charge is of any other number, it is requisite to mention it.

TABULAR VIEW OF THE PROPORTIONS OF SOME OF THE  
PROPER CHARGES.

CHIEF.. .. .	<i>One-third part.</i>
PALE .. .. .	<i>One-third.</i>
BEND .. .. .	<i>One-fifth and One-third.</i>
BEND-SINISTER .. ..	<i>One-fifth and One-third.</i>
FESS .. .. .	<i>One-third.</i>
BAR .. .. .	<i>One-fifth.</i>
CHEVRON.. .. .	<i>One-fifth.</i>
CROSS .. .. .	<i>One-fifth and one-third.</i>
SALTIER .. .. .	<i>One-fifth and one-third.</i>
CANTON .. .. .	<i>One-ninth.</i>
QUARTER .. .. .	<i>One-fourth.</i>
GYRON .. .. .	<i>One-twelfth.</i>
PILE .. .. .	<i>One-third (of the Chief's breadth).</i>
BORDURE .. .. .	<i>One-fifth.</i>
ORLE .. .. .	<i>One-fifth.</i>
INESCUTCHEON .. ..	<i>One-fifth.</i>



SUGGESTIONS FOR TAKING THE MEASUREMENTS REQUIRED IN  
THE SHIELD, ITS DIVISIONS, THE FORMATION OF  
ORDINARY CHARGES, &c.

Great trouble has been experienced in dividing the Shield into three and five parts, &c., owing to the gradual decrease in its size towards the base.— [Plate XI., figs. A. B. and C.]

It is no easy matter to find the *centre* or *fess* point; for it will not have the proper effect in appearance, if you measure from the *very lowest* part of the Shield. If you had to show (for instance,) that the Field was parted "*Per fess, ermine and gules*," and adopted this course, the *Ermine* (in the upper portion) would vastly preponderate over the *gules*, (in the lower portion,) and the truth of these remarks made sufficiently apparent.

In the examples given in Plate XI., SUPPOSE "*θ*" to be the lowest part of the Escutcheon. By means of the dotted lines, &c., you will see, from *what* points, and how, you can make your measurements with the greatest advantage.

It has been suggested by a very good Draftsman, (the Designer of the Frontispiece Border, &c.) in fig. A, that one-tenth should be supposed to be taken away from the lowest part of the base of the Escutcheon, before you proceed to find the fess point, or to divide the Field into three parts or more.

In fig. B, it will be seen that the top of the Shield is curved inwards; thus diminishing its magnitude. The last system is not applicable here.

These suggestions are thrown out more for the sake of calling attention to the subject, than from an attempt to explain. The Author is not sufficiently skilled as an Artist, to give a lucid account of the rules required; but he is aware, that he has himself experienced great trouble in endeavouring to divide the Shield properly, and that others far more skilful in the Art of Drawing, &c., have also found very considerable difficulty in giving orders for the execution of their illustrations. These things, however, tend to prove, "that for the study of any *one* branch of Science or Art, some knowledge of *other* branches is at least of great service, if not absolutely essential."

## COMMON CHARGES.

COMMON Charges include all those met with in Heraldry, which have not been described in the PROPER List.

They consist of—

- 1.—NATURAL.
- 2.—CHIMERICAL.
- 3.—ARTIFICIAL.

[NOTE A.]—All Common Charges (whether *Natural*, *Chimerical*, or *Artificial*,) may be borne WITH, UPON, or BETWEEN any of the *Ordinary* (or *Proper*) Charges, as also *one another*.

[NOTE B.]—Whensoever there is a Separation of *Common* Charges by reason of the Interposition of some of the *Ordinary* Charges, then are they not termed *Ordinaries*, but *Most Worthy Partitions*; and they are such as though the Common Charge annexed do occupy more than one point of the Escutcheon, yet every of them is in as great effect as though it were one only thing, by the reason of sovereignty of the same Partition interposed.

[NOTE C.]—The classification here adopted of the Common Charges is not (doubtless) worthy of the Naturalist's appreciation; but this must be forgiven, as there is very great difficulty in forming an apt arrangement of the manifold Creatures of Nature, Art, and Imagination, with which Heraldry abounds.

## NATURAL CHARGES.

These are divided into—

1.—FORMAL, CELESTIAL, ELEMENTAL, MINERAL, &c. [SECTION A.]

2.—ANIMAL.	{	MANKIND.....	[SECTION B.]
		BEASTS. ....	[SECTION C.]
		BIRDS.....	[SECTION D.]
		FISHES. ....	[SECTION E.]
		REPTILES. ....	[SECTION F.]
		INSECTS.....	[SECTION G.]

3.—VEGETABLE.	{	TREES, AND SHRUBS. ....	[SECTION H.]
		PLANTS, AND HERBS. ....	[SECTION I.]
		LEAVES, FLOWERS, AND FRUITS.	[SECTION K.]

## [SECTION A.]

## "FORMAL, CELESTIAL, ELEMENTAL, MINERAL, &amp;c."

1. ANGELS, CHERUBS, AND SERAPHS.—"The Ancients have used the Bearing of Angels in Coat Armours *according to* the bodily Shapes and Habits wherein they (are supposed to have) appeared unto men."

Such a Charge may be assigned to an Ambassador or Bearer of joyful intelligence, but more especially to the first planters of Religion in any Country or Colony.—[Plate XII., fig. 1.]

CHERUBS and SERAPHS are of less frequent use in Armoury. The former is represented by "the head of an infant between a *pair* of wings."—[Plate XII., fig. 2.] The latter with *three pairs*, two wings above in *Saltier*, two below in *Saltier*, and one on each side.—[Plate XII., fig. 3.]

2. SPHERES.—"Of this kind did the famous Archimede choose for his device, who before his death commanded that a *Sphere* should be engraven on his Sepulchre. And such a Bearing is fit for any great Professor of Astronomy, whose eagle eye searches out the true natures, revolutions, and properties of those Supernatural Essences." Both the *Celestial* and *Terrestrial* Spheres are in Armorial use, especially as Crests. The latter is often environed with the meridian, and is occasionally seen in a frame.—[Plate XII., figs. 4, 5.]

[NOTE.]—Morgan says that "the Constellations in the Sphere are often borne in Arms, as well as decyphered in the Sphere itself."—[*Sphere of Gentry*, page 90.]

In some few cases, the symbols which have been assigned by Astronomers to the several Planets, are adopted as Armorial devices:—*e.g.*, Sir William Herschell, Bart.

3. THE SUN "with its splendour doth gild the tops of the mountains, and with its bounty doth fill the mouths of the valleys, drawing up the vapours and distilling the showers. It is therefore a most honorable bearing, and fit for the Noble and Bountiful person: it is the symbol of sovereignty, the Hieroglyphick of Royalty. It doth signifie *absolute authority*." It is not good Armory to have three Suns in one Shield; except there be an Honourable Ordinary, *on* which they are placed, or *by* which they are interposed. The most proper colour for the Field when this Charge is upon it, is *Azure*. The Sun *or, full-faced, and irradiated*, is expressed by the terms *Proper*, *In his Splendour*, or *In his Glory*. To express the *tincture* of the Sun when *Or*, (says Gwillim), is needless; for the Brightness of his Beams cannot be better expressed than by *Gold*, which is therefore his *proper* tincture. But if it be borne of any other tincture, the same must then be expressly mentioned.—[Plate XII., fig. 6.]

[NOTE.]—The Sun is said to be sometimes *eclipsed*. This bearing is seldom to be met with; but it may be known by its being *sable*, instead of *or*.

The *Rays* of the Sun are sometimes seen in Armoury; they are borne, for instance, by the *Leeson* family, which has been ennobled in the Peerage of Ireland.

Occasionally, *one Ray or Beam* is borne in Coat Armour, (e.g., the family of Aldam.)—[Plate XII., fig. 7.]

Tertullian, in his treatise "*De Corona Militis*," declareth that "the Roman Emperors and Kings wore their Crowns in form of the *Sun's Beams*, because they were as Suns and flaming Lights,—for the whole World was led by their examples;" so that *Suns*, *Moons*, and *Stars* signify in general, "men born to public good, and of exemplary lives among the worthy Bearers."

4. THE MOON, (the *proper* tincture of which is *Argent*,) "according to her *diverse* apparitions, hath a term in Heraldry :"—

If full-faced and Argent .. .. .	In her Complement.
If full-faced and Sable .. .. .	In her Detriment.
If a half-moon, the horns turning upwards .. ..	Crescent.
If the horns turn to the dexter side of the shield ..	Increscent.
If the horns turn to the sinister side .. .. .	Decrescent.

[Plate XII., figs. 8—12.]

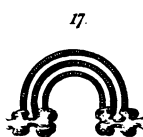
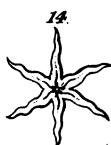
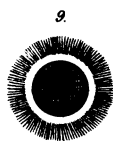
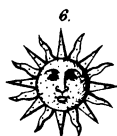
Gwillim says :—"The several states of the Moon *increasing* and *decreasing*, are now very rare in Bearings, and in manner, antiquated; inasmuch, as in these days, not only their shapes, but their very names also, are nearly extinct, and instead of them, we have another new-coin'd Form." This must allude, doubtless, to the Crescent as generally seen in the present day, viz. : with the horns turning upward (as Plate XII., fig. 10,) and without the Face.

The *Moon* is usually borne in the *crested* form, and in the three positions of *crescent*, *increscent*, and *decrescent*, but chiefly the *first* of these. The *face* and *rays* are omitted in modern illustrations.

5. STARS consist of not less than *six* points. When they have *that* exact number, there is no necessity for mentioning it; but, if they have *any other* number, (for *they* may be borne to the number of 16), *such* must be expressed. It has been held that Stars may be *perforated* or *pierced*, provided the perforation be *round*; a statement which Morgan endeavours to account for, by observing "that the Stellscope doth discover a seeming hole or spot in the body of the Planet Mars." When Stars are found in Coat Armour of their proper tincture, *Or*, there is no necessity for mentioning it; but, when they are of any other tincture, such must be expressed.

This Charge is sometimes formed of *plain* and *straight* points, and sometimes of *radiated* points. In the former case, it generally receives the name of STAR; in the latter, of ESTOILE. This, at least, is the *prevailing*

# PLATE XII.





opinion of the present day, though Gwillim says, that "all Stars should be made with waved points, because our eyes tremble at beholding them."—[Plate XII., figs. 13, 14.]

[NOTE].—Sometimes you find the Sun, Moon, and Stars, borne together in one Escutcheon. Johannes-de-Fontibus, sixth Bishop of Ely, had such Coat Armour: a device supposed to be taken from the dream of Joseph, recorded in the Book of Genesis, chap. xxxvii., v. 9, &c.

6. COMETS.—The Comet is supposed to prognosticate "dreadful and horrible events of things to come."

"In sable nights new stars of uncouth sight,  
And fearful flames all o'er the heavens appear,  
With fiery Drakes, and Blazing-bearded light,  
Which fright the world, and kingdoms threat with fear."

[Translated from *Lucan*.] [Plate XII., fig. 15.]

7. CLOUDS.—No pencil (saith Gwillim) can make a *true* representation of *Clouds*, but nevertheless former times have coined a *conceited form*.—[Plate XII., fig. 16.]

8. RAINBOW.—"Look upon the Rainbow and praise Him that made it." "Worthy, indeed, is He to be praised, who when he could have made a Bow to destroy us rather chose to make this Bow to assure us that he would not destroy us. A noble precedent—to teach those in power to use their strength and weapons rather to preserve and help, than to overthrow and hurt those who are under their power."

The Rainbow is of rare use in Coat Armour; because, perhaps, its true colours cannot easily be counterfeited. "*Soli colores Iridis non possunt fieri à Pictoribus.*" Its natural colours (according to Scribonius,) are *Red*, *Green*, *Blue*, and *Yellow*.

This Charge "doth represent (says Morgan,) the Vanity and Vicissitude of worldly colours and honours."—[Plate XII., fig. 17.]

9. THUNDER AND LIGHTNING.—The Old Heralds attempted to represent *Thunder and Lightning* in Coat Armour. "Chassaneus describing the Ensigns of sundry Nations, noteth *this* for the Ensign of the Scythians: and indeed, Tomyris, QUEEN of Scythia (a nation whose incursions have been so terrible in the world) is said to have adopted it. This bearing betokeneth the effecting of some Weighty Business with much celerity and forceableness."

It is generally (in Blazon) seen upon an *Azure* field; and thus is it depicted, (according to Morgan): "Jupiter's *thunderbolt* in pale *or*, inflamed at both ends, *proper*, shafted saltierways crenelle *argent*." Gwillim mentions



in addition, "a pair of wings conjoined *in fess*" (crossing, as it were, the bolt). Morgan however disapproves of this addition, and gives his reasons for so doing.—[Plate XII., fig. 18.]

10. FLINT STONES.—The Flint Stone is an ancient Emblem or Token used by great Persons.—[Plate XII., fig. 19.]

[NOTE.]—Johannes Digionius, Earl of Flanders, had for his Device, *a Steel and a Flint Stone*, which well agreed with his disposition. This Earl was taken prisoner by Bajazet, the Turk, and, when he should have been put to the sword, a Physiognomer much esteemed by the Turk, persuaded him to let him go free, saying,—'He foresaw in him, that when he came home, he would set a great part of Christendom in a combustion;' as, indeed, he did, by the murder of Lewis, Brother to the French King Charles the Sixth. The said Earl's Son, Philippus Bonus, was Founder of the Order of the *Golden Fleece*, which hangeth at a Collar made with the Forms of the said *Steels and Flint Stones*; which Order the Kings of Spain still uphold.

In addition to these may be enumerated:—

11.—FLAMES OF FIRE.

12.—WAVES OF THE SEA.

13.—ROCKS, &c.

[NOTE A.]—It must be remembered that every *Mineral* substance which has gone through Artificial treatment (a ring *for instance*,) belongs to the ARTIFICIAL, and not to the NATURAL Class of Common Charges.

[NOTE B.]—The celestial Charges which have been mentioned in this Section denote chiefly DIGNITY, GLORY, and GRANDEUR.

## [SECTION B.]—"MANKIND."

MEN (and WOMEN) are oftentimes borne in Coat Armours, both *whole* and *in part*;—(it may almost be said) *of all denominations, orders, degrees, dignities, and ages.*

"Man should be set forth (in Armour) in his *noblest* dignity. As among Men there are manifold Degrees and Callings, so is it decent (saith Bartolus,) that each Particular Person should be habited as is fitting for his Estate, Calling or Employment, viz., 'Principes in solio Majestatis, Pontifex in Pontificalibus, Miles in Armis, sive Equestris, sive Pedestris, depingi debet.' A King on his Throne of Majesty, a Bishop in his Episcopal Vestures, and a Soldier in his Military Habit, either on Foot or Horseback; so shall they receive such regard as is answerable both to their Persons and Functions."

\* \* \* \* \*

"So also must we observe,—That EVERY SORT of Animal borne in Arms should in Blazoning be interpreted in the best sense:—that is, according to its most generous and noble qualities; and so to the greatest Honour of its Bearers. And concerning the true placing of Animals of whatsoever Kinds in Armoury, according to Order, Art, and the property of their Nature; the Use of the Thing whereupon they are to be placed or depicted, must be first considered, and so must they be placed accordingly, whether *passant*, *rampant*, &c."—[See an explanation of those Terms hereafter.]

In BANNERS they must be so placed, as that it be *agreeable* to the Banner: therefore since it is proper for a Banner to be carried upon a Staff, according to the Use thereof, the Staff doth go before the Banner. Mackenzy agrees to this Rule, because the Staff is the support of the Banner. He also adds, that "If they be placed upon Houses that have Chimneys, the noblest position is to look to the Fire; because generally the Worthiest Persons are placed next to the Fire. If there be no Chimney, the *Noblest* Posture is to be placed looking *from* the Door. If, upon Caparisons, they ought to look to the Head of the Horse, or Beast that bears them. If they be borne to express a History, they are to be painted in that Posture which will best shew it."

So also every Animal must be moving or looking to the *Dexter* side of the Shield; and it is a general rule that the *right* foot must be placed foremost. As the *right* side is more noble than the *left*, so the *upper* part is more noble than the lower; and therefore Things that must look either up or down, ought rather to be designed *looking upwards*. "But, (saith Bartolus,) if two Creatures or Things be looking towards each other, then, these rules are not to be respected."—[Bartol., num. 22.]

Arms are sometimes depicted or embroidered upon the garments of Men, and chiefly upon the uppermost vesture of military persons, especially Emperors, Kings, their Generals and Commanders. They used to cast over their Armours a kind of short habit, (Mandylian, or such like,) whereupon their Arms were richly beautified, and curiously wrought; to the end that in time of Service their Soldiers might (by the *Eye*, since not by the *Ear*, on account of Distance,) be instructed according to the necessity of the present case, and might, by ocular demonstration of their Commanders, (being so eminently clad,) know and discern their fit times and opportunities of marching, making a stand, assailing, retiring, and other their like duties; whereupon this kind of short garment was called a Coat Armour, because it was worn upon their Armour.

Notwithstanding that the Bearing of Things *properly* (i.e., according to Nature, &c.) is specially commended, yet must not such peculiar commendation be extended to derogate from the dignity of other Bearings, (e.g. a Lion *azure*;) as if they were of no esteem, in regard they be not borne *properly*; for there are as good designs in *these* as in *them*, if they be as ancient as the former, and their Bearers of equal Estate.

Again: With regard to the Dignity of *Charges*, it may be remarked:—"That, since Every particular Nation hath distinct Ensigns of its Sovereign jurisdiction, The Beast, Bird, or whatsoever Charge the Sovereign of that Country may bear, is accounted *there* to be of *greatest* esteem. So is the Bearing of the Lion in England; of the Eagle in Germany; of the Fleur de Lys in France."

"Four-footed *Beasts* are to be preferred to either *Fowls* or *Fishes*, in regard they do contain more worthy Significations of Nobility. Among things Sensitive, the *Male* is of more esteem than the *Female*."

"In Coat Armour, the *Whole* Bearing of Animals is *most* worthy, yet, is not the Bearing of *Parts* to be disliked; but, if we consider the *one* and the *other* respectively, then doth the *whole* Bearing far surpass the *Parts* in Honour and Dignity."—[*Gwillim*.]

But it may be said, (as in truth it has been said), "If Arms are made EMBLEMS as well as SIGNS OF DISTINCTION; then, those Bearings which will best express the peculiar History, (i. e. Action or Merit), are most proper, be they either *Animals*, *their Parts*, or *neither*, but such *other things* as are also used in Heraldry. That Coat which is a symbol of the greatest Action or Merit, is certainly the most Worthy Bearing."

\* \* \* \* \*

The PARTS usually seen *separate* in the Armorial Bearings of this Class, are the HEAD, and BUST; HAND, and ARM; LEG, and THIGH; HEART, &c. The EYE also is borne *separately* by the family of De-la-Haye, in Ireland. "Among all creatures, the HEAD is preferred above all other parts, both of Man and Beast; in Man, because it is the seat of the intellectual soul, and is the emblem of Sovereign jurisdiction, the Head being the Hieroglyphick of the beginning."

Of the Heads, Busts, Demi-Bodies, &c., of MEN, there are various kinds used in Heraldry :

- 1.—THE WILD MAN'S,
- 2.—THE MOOR'S,
- 3.—THE SARACEN'S,
- 4.—THE SAXON'S,
- 5.—THE ENGLISHMAN'S,
- 6.—THE OLD MAN'S,
- 7.—THE WOMAN'S,
- 8.—THE CHILD'S.

1. The WILD MAN, (or Savage, or Wood Man,) is represented naked, but wreathed about the Temples and Hips with leaves, having a Club in hand or over the right shoulder.—[Plate XIII., fig. 1.]

2. The MOOR'S HEAD (or Blackamoor) resembles that of a Negro, and is *constantly* wreathed about the temples with twisted silks.—[Plate XIII., fig. 2.]

3. The SARACEN'S HEAD, introduced by the Crusaders into Coat Armour, is that of a very Old Man, with a fierce and displeasing appearance. It is often wreathed as the last.—[Plate XIII., fig. 3.]

4. The SAXON'S HEAD, (borne in Welsh Armoury by the descendants of a Cambrian Prince who took three Saxon Chiefs prisoners in the thirteenth century,) is known by *the absence of beard*.—[Plate XIII., fig. 4.]

5. The ENGLISHMAN'S HEAD is borne by the Welsh family of Lloyd, of Plymog, whose ancestor was celebrated for the active part he took in the wars against the English.—[Plate XIII., fig. 5.]

6. By the OLD MAN'S HEAD is meant the Head of an Old Man with a long beard.—[Plate XIII., fig. 6.]

7. The WOMAN'S HEAD is usually represented with the hair loose and dishevelled.

8. **THE CHILD'S HEAD** is frequent in Welsh Armoury. In the Coat of the Vaughan family are three Children's Heads, entwined about the Necks with Snakes. Gwillim has given an attempt at an explanation of this curious device. "It hath been reported that possibly (but not probably), some one of the Ancestors was born with a Snake about his neck."

[NOTE A.]—It is necessary to mention, in the Blazon of these Charges, whether the head be *profile* or *full-faced*. It is also requisite to describe the colours of the silken wreaths (if such there be) around the temples of the Moor or Saracen; and all other peculiarities which may present themselves. If the Charge be merely the HEAD, (cut off at the neck), it is simply called a *Head*. If the Charge should include the *bust*, this must be made known by the Blazon. If it should consist of one half of the whole body, it must be blazoned as a *DEMI Savage, Saracen, &c.*, (according to the previous descriptions).

[NOTE B.]—It may be here necessary to mention that if a *Head*, (or any other Charge in Heraldry), be cut off smoothly, as with a knife, it is said to be *COUPED*; but, if torn out, leaving the edges rough and uneven, *ERASED*.

[NOTE C.]—Besides the various kinds given above, may be mentioned the **FIEND'S HEAD**, represented with ears, resembling a Dragon's Wings; the **GIPSEY'S HEAD**, somewhat similar to the *Moor's*; the **SATYR'S**, with the ears of an Ass, (sometimes called *Midas' Head*); **MOSES' HEAD**, with two golden horns, &c.

See the Armorial Coats assigned to the Sees of Lincoln, Salisbury, Chichester, Oxford, Man and Sodor, Clogher, Leighlin and Ferns, &c.

9. **THE HEART** is a frequent bearing in Armoury. "The Ancients used to hang the figure of a *Heart*, with a *Lace* or *Chain* from the neck, upon the Breast of a Man, signifying thereby a man of *Sincerity*, and such an one as speaketh the Truth from his Heart."

As an Heraldick Charge, the *Heart* should be shaped *long* and not *round*, to signify that our Thoughts and Consultations should be long and deliberate; not hasty or inconsiderate.

10. **THE HAND**, which is very often introduced into Armorial Bearings, is the Pledge of *Friendship* and *Fidelity*. It is necessary to mention (in the Blazon of this Charge), whether it be *Dexter* or *Sinister*, (which of course can easily be discovered by the situation of the thumb.)—[Plate XIII., figs. 7, 8.]

The *Right* hand is the symbol of *Faith*; the *Left*, of *Justice*; *Two Right Hands conjoined*, of *Union* and *Alliance*.

Of course the term *Hand* is applied *only* to the Hand itself, cut off (or *couped*) at the wrist.

PLATE XIII.



W. Sloane Evans del<sup>o</sup>

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THE ARM is a Member of the Body ordained by Nature for Labour; for that purpose, she has fortified it with Arteries, Muscles and Sinews. By the *Arm* therefore is signified a *laborious and industrious Person*.

The Arm is *variously borne*,—*Naked, Clothed (or Habited), and In Armour (or Vambraced)*. It may be noticed however that the *Hand* is not supposed to be covered with Armour (or Gauntleted), unless *such* should be expressly mentioned. This Charge is also variously borne, *in another manner*, viz.: *Embowed (or Bent), Cubit, (or Couped at the Elbow), &c.* These particulars must be described.—[Plate XIII., figs. 9—11.]

The same remarks are applicable to the *Arm*, as to the *Hand*, with regard to its being *Dexter* or *Sinister*. The difference may also be told (when *Embowed*) by its inclination towards the *Dexter* or *Sinister*.

It is necessary to describe the Position of the *Arm* or *Hand* in the Shield: whether it be *erect*, (the term used, if *perpendicular*,) or *transverse* (if *horizontal*,) &c.

[NOTE.]—The *palm* of the *Hand* (when open,) is always understood to be *in front*, unless the word "*Dorsed*" be expressed.—It is not therefore necessary to make use of the word *Appaimed*.

The *Sinister Hand* (couped at the Wrist,) *gules*, [commonly known as the Bloody Hand,] forms the *Charge* of the Coat of the Province of Ulster, which has been assigned to the Order of the Baronetage of Great Britain as a Badge. "The *Arm* is a fitting charge for High Enterprises."

[NOTE.]—The Coat Armour of the Family of Tremayne, whose estates lie in the Counties of Cornwall and Devon, consists of:—"Three *dexter Arms* conjoined at the Shoulders, and flexed in triangle *or*, with fists clenched *proper*." This may signify a *treble offer of revenge* for some injury done to the Person or Fame of the first Bearer.

11. THE LEG AND THIGH.—The *Leg* is the Member of *Strength, Stability, Expedition, and Obedience*. It was customary with the Ancients for Children or Servants to put their hand under the *thigh* of him to whom they should be obliged by oath. "The *leg* being the lowest part of the Body, we use the Motion thereof to shew Humility and Submission to our Superiors."—[Plate XIII., fig. 12.] Morgan makes mention of a bearing,—"Two *feet* couped at the ancle *proper*." He asserts that it is a *Symbol of a Symbol*; "for the Grecians had wont to divide a Huckle-Bone in two, the sign of *Friendship*; the one party keeping one piece; the other party, the other half; that when occasion, or necessity made either party stand in need of the other, bringing with them



their half Huckle-Bone, they might renew their Hospitality; and *this* they called a Symbol, and so one Brother hath need of another, as *Legs* have."

\* \* \* \* \*

[NOTE A.].—These are the Several principal Parts or Members of the Human Body borne separately in Heraldry.

BY THE HEAD IS SIGNIFIED HONOUR;  
BY THE HEART, MAGNANIMITY;  
BY THE EYE, SINCERITY;  
BY THE RIGHT HAND, FAITH;  
BY THE LEFT, JUSTICE;  
BY THE LEG, STABILITY;  
BY THE THIGH, A SOLEMN COMPACT.

[NOTE B.].—In addition to these may be enumerated the SKULL and the BONES: Bearings which may serve to put the Owners thereof in remembrance of the Mortality of their Bodies.

[NOTE C.].—THE BREAST OF A WOMAN, distilling Drops of Milk, is also occasionally borne in Coat Armour. It appertains (among others) to the (Heshire family of Dodge; and there is in the College of Arms a Copy of the first grant of this Ancient Coat Armour. (The Instrument bearing date, 8 April, 34 Edw. I.) "It appeareth that James Hedingley (then Guyen King of Arms) after recital made of the loyal and valiant service which Peter Dodge, born in the Town of Stopworth, in the County of Chester, Gentleman, had done to King Edward-the-First in divers battles and sieges, for which the said King had remembered him the said Peter with the gift of the Seigniory or Lordship there mentioned: He, the said King of Arms doth give and grant unto the said Peter Dodge, that from henceforth, 'Il portera son escu d' Or et Sables, barré de six pieces, et une Pale de gules, avec une MAMELLE de Femme degoullant;' for so are the very words and their orthography, in the Copy of the Patent, which is in French." The connection between the Charge assigned, and the support (or nourishment) which the King received from the Grantee is sufficiently apparent.

[NOTE D.].—This is the proper place to make mention of the Heraldick representations of the Virtues, &c., &c. Many of the Supporters of the Peers will afford examples of these. Faith, Hope, Liberality, Mercy, Truth, Fortitude, Temperance, Prudence, and Justice, &c., are each severally expressed by Figures, differently habited, and generally accompanied with an especial symbol. HOPE, (for instance,) is represented by a Female Figure richly attired, resting the Hand upon the *Anchor*. TRUTH and FORTITUDE are represented by female figures:—the *former* vested in white, her head irradiated, on her breast a *Sun*, and in her right hand a *Mirror*; the *latter* clad in a corslet of mail, on her head a plumed casque, in her right hand a *branch of oak*, and her left arm resting on a *pillar*. And so, JUSTICE and MERCY are beautifully expressed by female figures:—the *former* holding in the right hand a *naked sword erect*, and the left a *pair of scales*; while the *latter* bears

the sword in a *reversed* position. Again, PRUDENCE holds in her hand a *javelin* (sometimes a *mirror*) entwined with a *serpent*. LIBERALITY bears the *Cornucopia*: FAME, the *trumpet*: TEMPERANCE, the *bridle*.

MINERVA, MARS, NEPTUNE, and HERCULES have been severally represented with the *spear and helmet*, the *sword and target*, the *trident and green mantle*, the *club and lion's skin*. Nor has Old IRELAND been forgotten in the Assignment of Emblematic representations. A female figure habited in a flowing azure vest, an antique crown on her head, a spear in the left hand, standing in front of a *harp*, forms the symbol of the Green Isle.—[See the Armorial Bearings of the Earls of Hopetoun, Aldborough, and Clonmel; and Barons Colville, Scarsdale, Hawke, Kenyon; Langford, Langdale, and Bridport, &c.]

## [SECTION C.]—"BEASTS."

The animals of this class, most generally met with in British Heraldry, are the following :—

1.—ANTELOPE	21.—HORSE
2.—ASS	22.—LEOPARD
3.—BADGER	23.—LION
4.—BAT	24.—LYNX
5.—BEAR	25.—MARTIN
6.—BEAVER	26.—MOLE
7.—BOAR	27.—MONKEY
8.—CAMEL	28.—MOUSE
9.—CAT	29.—OTTER
10.—CHAMOIS	30.—OUNCE
11.—CONEY	31.—OX
12.—DEER	32.—PANTHER
13.—DOG	33.—PORCUPINE
14.—ELEPHANT	34.—RAT
15.—ERMINE	35.—RHINOCEROS
16.—FERRET	36.—SEAL
17.—FOX	37.—SHEEP
18.—GOAT	38.—SQUIRREL
19.—HARE	39.—TIGER
20.—HEDGEHOG	40.—WOLF

1. ANTELOPE.—This elegantly shaped animal (smaller than the Stag,) is of constant occurrence in the heraldry of our country. It must not be confused with the "HERALDICK-ANTELOPE," which will be spoken of hereafter among the CHIMERICAL charges.—[Plate XIII., fig. 13.]

2. ASS.—This charge is not often seen in Coat Armour. Among those families to which it appertains, may be enumerated ASKEW, AYSCOUGH, HACKWELL, HOKENHULL, &c. It is the emblem of *Patience*; perhaps also, of *Faithfulness*, *Frugality*, and *Discernment*, for "This animal can well distinguish his master from other men; and has good eyes, a fine smell, and an excellent ear."—[Plate XIII., fig. 14.]

[NOTE.]—Gwillim, in his excellent "*Display of Heraldry*," makes mention of one instance of the bearing of a *Mule* in armoury. It appertains to the family of MOILE.

3. **BADGER.**—This small animal (of the Bear genus), is seldom seen in Coat Armour. It is borne by the BROOKE family, in evident allusion to its other name "*Brock*," a word derived from the Saxon.—[Plate XIII., fig. 15.]

4. **BAT.**—The Bat, or Reremouse, is borne by the families of BAXTER, (Scotch,)—STENYNGE, (Somerset and Suffolk,)—ATTON,—INION, LORD OF KYMWYD, (in Wales,) &c. The coat of the BATESONS also consists of three *wings* of a Bat.

"The Egyptians (saith Pierius,) used to signify by the Reremouse a Man that having small means and weak power, either of Nobility or Fortune, or yet stored with an abundance of Wit, hath nevertheless stepped up so suddenly, that he might seem not so much to be supported by the Earth, as by a sudden flight to be exalted above the same."—[Plate XIII., fig. 16.]

5. **THE BEAR.**—This is of frequent occurrence. It is borne by the BARNARD, and numerous other families, and is generally seen muzzled. The *head* is a very common bearing, and forms a charge in the BARING, FORBES, and LANGHAM Coats. It is more often seen in *Scotch* than *English* Armoury. "The *Female* is cruelly enraged against any that shall hurt her young, or despoil her of them; which should teach us the necessary care for the welfare of our children, since such fierce beasts are so tender-hearted in this kind."—[Plate XIII., fig. 17.]

6. **THE BEAVER.**—This charge occurs in the arms of the families of BEEVOR (alluding to the name,) and LEWES, &c.; but it is a scarce bearing.—Gwillim says: "The Beaver is a sly and dissembling Companion, who to make their own profit, will closely keep good quarter with contrary sides, in affection to neither, but only for their own use." The Bearing therefore of the animal may refer to a species of justifiable dissimulation in engagement with the Enemy. The Beaver, from its skill in building, may be said to hold that place among beasts, that bees do among insects. It is possessed of extraordinary instinctive power.—[Plate XIII., fig. 18.]

7. **THE BOAR,** "tho' he wanteth horns, is no way defective in his Armour, but is accounted the most absolute champion among Beasts, for that he hath both *tusks* as weapons to wound his foe, and also a *target* to defend himself." "The Bearing of a Boar in Arms betokeneth a Man of a bold spirit, skilful, politick in warlike feats, accustomed to hardships, and one of that high resolution that he will rather die valorously in the field, than he will secure himself by ignominious flight. As the Boar is sharp and fierce in conflict with his foe, so should it be a special property in a Soldier that he be bold in the Encountering of his Enemy."

The Boar's *head* is frequently seen, but chiefly in Welsh and Scotch coats: the former being for the most part *couped*, the latter *erased*.—(These terms have been before explained.) [See SECTION B.]

The CADOGAN, EVANS, and CRADOCK families afford examples of the *Welsh*; The GORDONS, ELPHINSTONES, and ROLLOS, the *Scotch*.

Sometimes the *head* is couped at the neck (as in the SLOANE Coat), and sometimes cut off close behind the ears. In the former case, the term *couped-at-the-neck* is employed; while in the latter, *couped-close*.—[Plate XIII., figs. 19,—21.]

[NOTE.]—This word *couped* refers properly only to the common, and not to the Ordinary Charges. Occasionally, you may see a FESS or a CROSS *couped*, i.e.—not quite extended to the boundaries of the field, but nearly so:—In this case it would be called a fess or a cross HUMETTY, &c., &c.

8. THE CAMEL.—This beast is remarkable for enduring hunger and thirst, and far surpasses the horse in strength and swiftness. It may serve in Heraldry to denote *docility*, *patience*, and *indefatigable perseverance*. A family of the name of CAMEL bears this charge, which coat Armour is to be seen in the Church of Berry Pomeroy, in the County of Devon.

9. CAT.—The CAT-A-MOUNTAIN or Wild Cat is often borne, especially by the families of BURKE, KEATE, ADAMS, HILL, MACKINTOSH, MACPHERSON, &c. “This Animal was the Ensign of the Dutch Nation, and is the emblem and token of *liberty*; there being no other Creature in the World that will contend so much for liberty, and therefore this was a rare bearing for such a one as contendeth for the liberty of his country.” “It is also generally taken for the symbol of *vigilance*, *forecast*, and *courage*.”

This Charge is generally borne *Gardant* (for an explanation of which term, see LION, No. 23).—[Plate XIII., fig. 22.]

10. THE CHAMOIS.—Of the Antelope tribe, the horns being more *hooked* than those of the Common Antelope.

11. THE CONEY.—The Coney (or species of Rabbit, but of a darker brown colour, and more pointed head,) is sometimes, but not very often, seen in Heraldry. The families of CUNLIFFE, CONINGHAM, CONINGSBY, CONY, CONYCLIFF, STROODE, &c., bear it. Gwillim says,—“Of this little Animal it seemeth, that Men first learned the Art of Undermining and Subverting of Cities, Castles, and Towers by the industry of Pioneers. Though these timorous creatures have not much strength, yet are they not destitute of their succours, in that they have their strong castles and habitations in the earth, and in the crevices of rocks, and their food so nigh them, that they need not put themselves into danger to procure it.” “The Conies are but a weak nation, yet they build their houses in the rocks, being excellent Pioneers.”

12. DEER.—Some little knowledge of this order of Animals is very necessary. There are different species: the ROE, the FALLOW, and the REIN-DEER, &c. The *Male* has the several names of PRICKET, BUCK, STAG, and HART, according to his age. He is called a Hart-Royal, if he escape alive after he has been hunted or chased by the King or Queen. The *Female* is called a *Hind* or *Doe*. The Red-Deer of two years old is called a BROCKET. The young or calf of both sexes is a FAWN. A male of the *first* year may therefore be called a FAWN; of the *second*, a PRICKET; of the *third*, a BUCK; of the *fourth*, a STAG; of the *fifth*, &c., a HART. The *female* of the *first* year is also called a FAWN; of the *second*, a HIND; of the *third*, &c., a DOE.

The ages of the male are determined by the number of the *antlers* or *branches* of the horns. The horns of a Stag, with a portion of the Scalp attached, are called the ATTIRES of a Stag.

The *hoofs* of deer, which are always of the same tincture as the attires, are called *ungules*; and when the horns and hoofs are of a different tincture to the body of the animal, it is said to be *attired and unguled* OR, or of whatever tincture it may happen to be.

[NOTE.]—The foregoing remarks (with the exception of the last concerning “The Attires, &c.”) are here given more for the sake of interest than heraldick knowledge; as I imagine the terms BUCK, STAG, and HART are synonyms for the *male*: HIND and DOE (but chiefly the former), are used for the *female*.

“The Stagge is the Symbole of long life.”—SYLVANUS MORGAN.

It is also favoured with exceeding quickness of hearing, and speed of foot; by means of which it can “foreknow all hazards, and fly from danger when it approacheth.” The Stag therefore represents “Hearing” among the emblems of the five senses, and moreover quickness of execution. According to Upton:—“The HART borne in Arms betokeneth sometimes one skilful in *Music*, or such an one as taketh a delight in *harmony*: also, a Man that is *wise* and *politic*, and *well foreseeth his times and opportunities*: a man unwilling to assail the enemy rashly, but rather desirous to stand on his own guard honestly than to annoy another wrongfully.”

“These Animals love to keep together in herds, and are sociable. This is the property of all harmless and peaceable creatures, which are of comfort and courage only in company; whereas all Beasts and Birds of Prey wander solitarily, neglecting societies. Nevertheless,—There are times when this Beast will dare to turn head on his foe.”

This, the representative of Beasts of the Chase, is seen in different Positions, which are expressed in different terms.

Such are the following :—

- 1.—When the Animal is standing still, the four feet } It is termed **STATANT**.  
being all on the ground,
- 2.—When in the same position, but with the head } ..... **AT GAZE**.  
and face turned towards you,
- 3.—When the right foot is lifted, as if in the act of } ..... **TRIPPANT**.  
taking a step,
- 4.—When running at full speed, ..... { **COURANT, or IN**  
FULL COURSE.
- 5.—When in a leaping or elevated position, ..... **SPRINGING**.
- 6.—When lying down, ..... **LODGED**.  
[Plate XIV., figs. 1—6.]

The Female is of smaller size, and has no horns or attires.—[Plate XIV. fig. 7.]

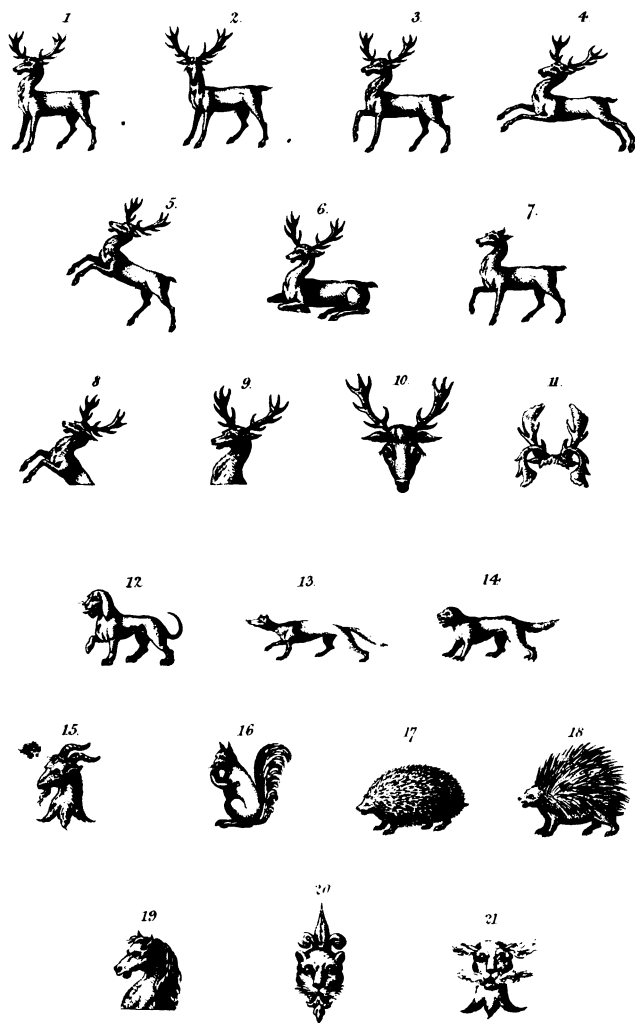
*Demi Stags* are also seen [Plate XIV., fig 8]; and their *heads* are borne by innumerable families, both as *Crests* and *Charges*.—[Plate XIV., fig. 9.] Moreover the *face* (alone, or cut out, as it were, from the head,) and with the horns or attires attached, is borne, especially by the ducal house of **CAVENDISH**. This is termed “a stag’s head *caboshed*, or *cabossed*.”—[Plate XIV., fig. 10.]

The Rein-Deer is generally distinguished from the more common species, by double attires.—[Plate XIV., fig. 11.]

The Stag is borne *Statant* by the Monmouthshire family of **JONES**: *At Gaze*, by the **ROBERTSONS**; *Trippant*, by the **GREENES**, **MACARTNEYS**, &c.; *Courant*, by the **GETHINS** of Gethinsgrott, **BARONETS**; *Lodged*, by the **HARTHILLS**; *Springing*, by the **GILSLANDS**.—The Hind or Doe is borne by the names of **COTTINGTON**, **JEKYL**, **HYND**, &c.—The *demi Stag* forms the Crest of Sir John Humble’s Armorial Insignia; and the Stag’s head appertains to families too numerous to mention.

13. **THE DOG**.—This attached and friendly animal is the emblem of *Loyalty* and *Domestic Affection*, and is, moreover, a true friend in adversity. The *Mastiff*, (or *Aland*), *Spaniel*, &c., are rare bearings; but the *Greyhound* (borne by the **HOLFORD**, **BERINGTON**, and several other families,) is in very general use.—The *Talbot* also (supposed by some to be an extinct specimen of

# PLATE XIV.



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the *Hound* race) is a frequent bearing, pertaining to the WOLSELEY and numerous other families.—[Plate XIV., fig. 12.] It is a general observation, —“That there is scarce any virtue incident to a man; but there are singular sparks and resemblances of the same in the sundry kinds of Dogs.” *Courage and faithful attachment* are represented by this animal.—The *Head* of a Dog is moreover often seen in Coat Armour.

14. THE ELEPHANT.—The Elephant is a beast of great strength, but greater wit, and greatest ambition; insomuch that some have written of them, that if you praise them, they will kill themselves with labour; and if you commend another above them, they will break their hearts with emulation.—The family of ELPHINSTON bear this charge. The Elephant's head is borne by the family of PRATT, FOUNTAINE, SAUNDERS, &c.; and the proboscis or trunk has been described by Bara (p. 147) as the Ensign of Cyneus, King of Scythia, and Idomenes, King of Thessaly.

15. 16. 25. 29.—THE ERMINE. THE FERRET. THE MARTIN. THE OTTER.—These animals are not often seen in Heraldry. The *Ferret* is the cognizance of the ABAROW family; the Martin-Cat, of the ancient Worcestershire family of MARTIN; [Plate XIV., fig. 13.] The Otter of the HARTOPPS, &c.—[Plate XIV., fig. 14.]

17. THE FOX.—The *Fox* is borne by the Welsh family of WYNNE, as also by those of WOOD, LUDLOW, AND FOX, &c. It is emblematical of *Craftiness* and *Cunning Deceit*. The *head* is borne separately by some families of FOX, &c.

18. THE GOAT.—The Goat is a common but noble bearing, pertaining to the families of RUSSELL, MARWOOD, THOROLD, BAKER, GOTLEY, &c., &c., “The Goat is not so hardy as politick; therefore *that* Martial Man which useth more Policy than Valour in achieving a victory, may very aptly bear this beast for his Coat Armour.” “It was held in honour among the Egyptians, and was the old Symbol of Macedon.”—[See CALMET's *Dictionary of the Bible*, under the head of *Macedonia*.] “It may betoken one that is willing to fare hard, so he may be in high employment honoured.”—[Plate XIV., fig. 15.]

19. 38.—THE HARE. THE SQUIRREL.—These are rare bearings, especially the Hare “which is a simple creature, and reposes all her safety in swiftness. The *former* which was the ensign of the Rhagini, is borne by the HAREWELL and WARRENDER families. The *latter* by the SAMWELLS, BARROWS, &c.” It is often borne cracking a nut, and is always in a sitting posture. “The Squirrel derives his name from the largeness of his tail, which shadoweth all his body; and is therein like one, who carefully keeping the love and affection of his followers and retainers, is sure they will adhere to him; protect and shadow him in time of need.”—[Plate XIV., fig. 16.]

20. 33.—THE HEDGEHOG. THE PORCUPINE.—These also are very rare bearings. The *former*, which is also called *Herisson*, (Fr.) is borne by the families of CLAXTON, HARRIS, &c.—[Plate XIV., fig. 17.] The latter by the name of EYRE (Lord Mayor of London, A.D., 1445), &c.—[Plate XIV., fig. 18.]—"The Hedgehog signifieth a man expert in gathering of substance, and one that providently layeth hold upon proffered opportunities, and so preventeth future want."

21. THE HORSE.—"This of all beasts for man's use, is most noble and beneficial, either in peace or war. And since his service and courage in the field is so eminent, it may be marvelled, why the Lion should be esteemed a more honourable bearing: But the reason is, because the Horse's service and strength is principally by help of his rider; whereas the Lion's is his own." "The Horse is naturally stubborn, fierce, haughty, and proud; and of all beasts, there is none that vaunteth more after victory obtained, or is dejected if he be vanquished; none more prone in battle, or desirous of revenge."

"The Horse is the Symbole of war, a creature that doth foretel the Battail a-far off." Both Gwillim and Morgan speak of the *Saliant* posture of the Horse, as the most noble.—[See POSITIONS hereafter.]

The Author of "*The Sphere of Gentrie*" has quaintly remarked,—"that Dame Nature hath seldom been so indulgent and friendly to any one beast besides a Horse, as to excel both in swyftnesse of pace, quicknesse of spirit, courage, and magnanimity."—Many noble and ancient families bear this charge, (either *whole* or *in part*,) among whom may be mentioned The COLTS, PLUNKETTS, COCHRANES, JACKSONS (of Carramore), PERCIVALS, HAMILTONS (Belhaven), CONYNGHAMS, TROTTERS, &c.—[Plate XIV., fig. 19.]

22. 24. 30. 32. 39.—THE LEOPARD. THE LYNX. THE OUNCE. THE PANTHER. THE TIGER.—These ferocious creatures are not so much used in the Heraldry of our Country, as in Germany and other parts of the Continent. This may be accounted for in some measure, by their not being found in Britain, but very numerous in some of the Northern Forests. The five species are all of the same (*feline*) genus, and have been therefore classed together. "The LEOPARD doth denote *Valiant and Generous Warriours*, which enterprise hardy things by force and courage, activity and promptitude." The PANTHER "is the Emblem of *Felony, Variety, and Change*;" so also is the OUNCE, which is about the size of a small Mastiff, and is fierce of nature, and of a terrible aspect; his face and ears being somewhat like a Lion,—body, tail, feet, and nails like a Cat." The TIGER is a creature of incomprehensible swiftness and extreme cruelty, of which it may be called the Emblem. The LYNX is distinguished from the rest of the Cat Tribe, by the length of the hair composing its fur, which is extremely thick and soft; and by a long pencil of hair on the tip of each ear. Those skins of this animal which are of

the *lightest* colour, and most distinct in the spots, are considered most valuable; but there is such a difference between them, that any peculiar description of their markings would be useless.—[See an account of The Lynx, in Natural History.]—With regard to the Colour of these Animals, the general ground colour of the skin consists of different shades of yellow or umber, most elegantly marked—(the markings being of a deep jet black).

THE TIGER, with *stripes*.

THE LEOPARD, with *rows of spots*.

THE PANTHER, with *rows of spots*, each forming a *ring* composed of a series of *smaller dots* or *rosettes*.

THE OUNCE, with *irregular rows of rings* (or annulets) having a *spot* in the centre of *each ring*.

Sylvanus Morgan declares that the LEOPARD and the PANTHER owe their generation to the LION, and a Beast called the PARD, or PARDALE. He also asserts that when the Mother or Dam is the *Pardale*, then is the Whelp called a *Leopard*, or LIBBARD; but when the Dam is the *Lioness*, then is it called a *Panther*.

“The *Pardale* swift, and the Tyger cruel.”—SPENSER.

These Animals are rare Heraldick Bearings. A TIGER is one of the Charges in the families of LOVE and HUNLOKE. It forms also the Dexter Supporter (See that term hereafter, in the notice of External Ornaments of the Escutcheon,) of the Chief of the D'ARCY family, (of Hyde Park, County West Meath,) and the Crest of the GIFFARDS of Chillington. The PANTHER is the Dexter Supporter of the DUKES OF BEAUFORT. The OUNCE is seen in the Armorial Bearings of the MARQUESS OF BRISTOL, EARL OF ROSSE, VISCOUNT STRANGFORD, &c. The LEOPARD is also seen as LORD STRANGFORD's Sinister Supporter, and LORD SUFFIELD's. THE LYNX is borne by the EARL OF KENMARE as Supporter. *Leopards* are seldom seen *whole* in British Armorial Coats; but chiefly is the *Head* employed, or rather *Face*, it being *affronté*, and cut off or caboshed (See that term hereafter,) directly behind the Ears. Sometimes a *fleur-de-lys* is seen passed through the Leopard's head, as is the case in the Arms of the See of Hereford;—It is then called “a Leopard's head, jessant-de-lys.” Newton, in his excellent “Display of Heraldry,” asserts this to be “a peculiar bearing derived from the Achievements of the English in France, during the wars of King Edward the Third:—the original device being the *Lion* of England, with which the *fleur-de-lys* of France is combined. Edward, claiming to be King of both countries, bestowed these peculiar figures upon some of his leaders, in commemoration of their having served under him during his victorious campaign.”—[Plate XIV., fig. 20.]

The Panther is usually *incensed*,—a term applied when flames issue out of the mouth and ears.—[Plate XIV., fig. 21.]

23. THE LION.—The Lion, which is generally ranked *first* among all beasts of both Classes, (*Prey* and the *Chase*), is the Emblem of *Nobility, Extreme Courage, Strength, and Generosity.*

This Charge is met with in various *Positions*, Emblematic of various *qualities and virtues.*

(*Position.*)

1. RAMPANT.
2. SALIANT.
3. PASSANT.
4. STATANT.
5. SEJANT.
6. COUCHANT.
7. DORMANT.
8. GARDANT.
9. REGARDANT.

(*Emblem of.*)

- MAGNANIMITY.  
VALIANCY.  
RESOLUTION.  
STRENGTH AND DOMINION.  
COUNSEL.  
SOVEREIGNTY AND COMMAND.  
VIGILANCY.  
PRUDENCE.  
CIRCUMSPECTION.

[Plate XIV. figs. 1—9.],

The 1st, 3rd, and 4th, are the most in use; the 2nd, 5th, 6th, and 7th, being seldom seen. The 8th and 9th, have reference only to the position of the *Head*, and not to the *Body*. The *former* (Gardant), implying that the face is *Affronté*; the *latter* (Regardant), that the Animal is looking *backwards*.

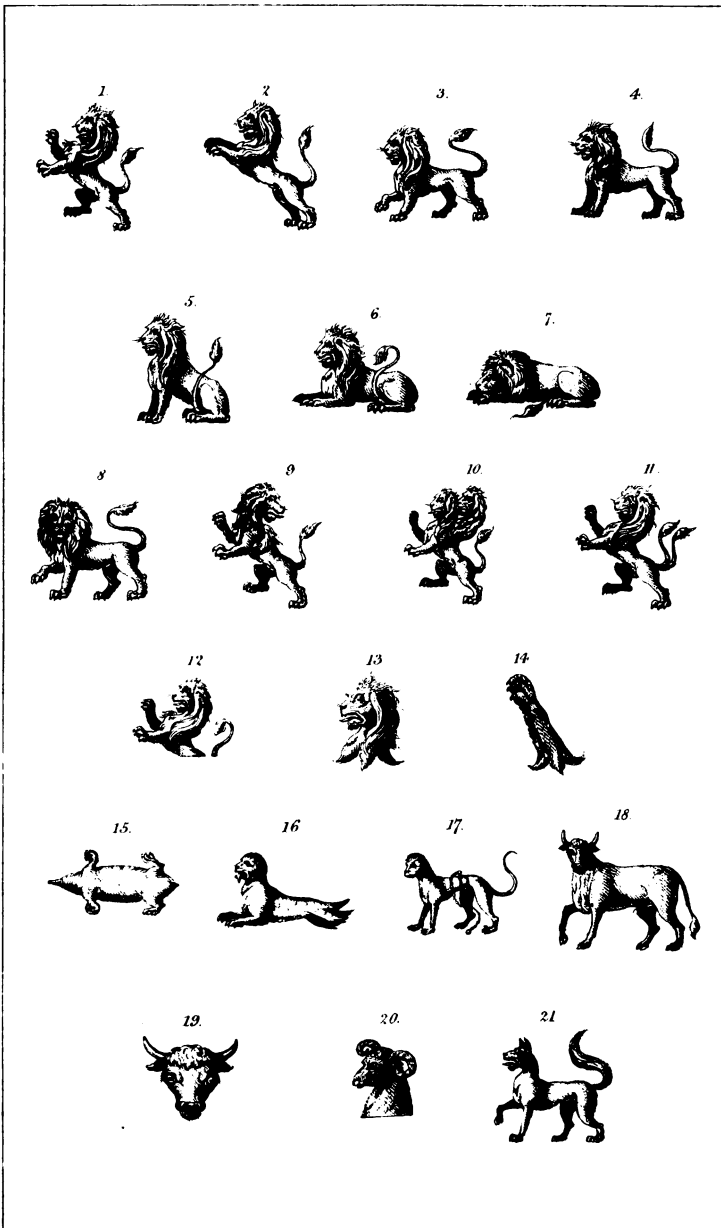
The Lion *Rampant, Passant, or Statant*, may therefore be (in addition,) either *Gardant or Regardant*. If either of these two last terms are not expressed, the Animal is supposed to be looking towards the *Dexter* side. It is affirmed that the Lion never sleeps with the *Eye Closed*, and for this reason probably,—the *Lion-Dormant* is supposed to be emblematic of *Vigilancy*.

Among the British families to which the Lion *Rampant* has been assigned may be enumerated the RUSSELLS, TALBOTS, CAPELS, EGERTONS, GREYS, &c.

The Lion *Rampant-Gardant* pertains to the family of MORICE; and *Rampant-Regardant* to the EVANS and CADOGAN families, &c.

[NOTE].—When *two lions-rampant respecting*, or looking towards each other, are seen on one field (e. g., The WYCOMBE Coat,) they are called *Lions-Rampant-Combatant*. This was also borne by NICHOLAS CARTER of London, M.D.; and Leigh says of them: "That these were two lions of sundry regions, which of Manhood must combat only for Government; for the lion is as desirous of mastery as a courageous Prince is ambitious of honour; which, if it be in a just title and claim, is a virtue in a King; for it was a royal Apophthegm worthy a great King,—'I ac-

PLATE XV.



*Selina Sloan Evans del.*

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knowledge no King greater than myself, but he that is juster.”—When two lions-*rampant* are placed back-to-back (the reverse of *Combatant*), they are said to be ad-dorsed. Such arms were granted in 1632 to JACOB GARRAD of London, one of King Charles' grooms of the Privy Chamber, by Sir Richard St. George, *Clarencieux*. Leigh “takes this to be a Combat intended between two valiant men, and they both keep appointment and meet in the field; but the Prince, favouring both parties, taketh the matter into his hands, and then turn they back-to-back, and so depart the Field; for their courage will not suffer them to go both one way, because it is counted an injury to hardiness to go first out of the Field.”

The Lion-*saliant* (so called because he pursueth his prey *leaping*.) differs in position from the Lion-*rampant* in “its being thrown rather more forward, and stretching out the fore-paws.” Gwillim says, “the proper form of a Lion-*saliant* is, when his right fore-foot answereth to the dexter-chief of the Escutcheon, and his hindmost to the sinister base point thereof.” It is borne by the FELBRIDGE and WORLEY families, and a few others.

The Lion-*passant* is borne by numerous families, among whom may be mentioned, the DREWS (of Devonshire), the SLOANES, the NORTHs (Earls of Guildford), &c. The Lion-*passant-gardant*, forms the charge of England; and also belongs to the families of COOKE, THOMSON, QUERLETON, &c.

The Lion is occasionally seen *passant-regardant*.

[NOTE.]—In the introduction to this work (page xviii.) it was observed that “a question had arisen, whether the Arms of England consisted of *Lions* or *Leopards*.” This may be accounted for by what has been said above, relative to the origin of the *Leopard*, which is almost always borne *gardant*. “The French call this animal (the *Leopard*.) a Leopard-Lionné, when *rampant*; when *passant*, a Lion-Leopardé.” The question whether the Arms of England are *Lions* or *Leopards* is treated at length by Anstis (Reg. of the Garter, vol. I. p. 245), and other Heraldick writers. The truth is, that the Leopard of Heraldry, and the Lion *passant-gardant*, are thought to be identical.—[See Glossary of Heraldry, p.p. 17, and 202.] Pory has well shown the origin of this coat by the following passage which he quotes:—*Rex Angliæ habet pro armis, tres Leopardos aureos in campo rubeo; sed unde hoc, nisi quia asserit se esse Ducem Normaniæ, qui habet pro armis suis duos Leopardos, et Ducem Aquitaniæ, qui utitur, et habet unum, et hos tres simul copulat seu accumulatur, et ponit ratione Regni.*—V Barthol. Chassaneus Catalogus Gloriæ Mundi.

The Lion-*statant* differs from *passant* in the fact of the four feet being on the ground, whereas in the *passant* position the dexter fore-paw is raised, as if it were in the act of taking a step.—It forms the crest of the most noble family of PERCY (Duke of Northumberland). It is also seen *gardant*, and is thus borne as a *Crest* by the SOVEREIGN of England, the HOWARDS, &c. It is the charge of the family of BROMFIELD.



The Lion is sometimes seen with two heads, and sometimes with two tails, or *double-queued*.—[Plate XV., figs. 10, 11.] A  *demi-lion* (half the body) is a bearing belonging to numerous families, among whom may be mentioned those of FISHER, MALLORY, &c.—[Plate XV., fig. 12.] The *head, leg*, more generally called GAMB (or jamb), [Plate XV., figs. 13, 14.] and *tail*, are also borne as separate charges.

[NOTE A.]—There are instances of the Lion being borne *Bi* and *Tri-Corporated*; that is, having two or three bodies, but only one head.

[NOTE B.]—A Lion having his tail turned downwards and between the hind legs is called *Coward*. When it turns completely over the head, (as in the case of SIR EDWARD BUXTON's principal charge,) it must be especially mentioned.

[NOTE C.]—When two or more lions are found on the same field, without being separated by an ordinary or proper charge, they are called LIONCELS (*young Lions*), except it be a royal coat. This rule has lately fallen into disuse. — There is, however, no reason for its being obsolete.

Morgan, speaking of the Lion, says that when *couchant*, he is “an illustrious hero;” *rampant*, “a magnanimous prince;” *rampant-gardant*, “a noble lord;” *regardant*, “a circumspect divine;” *passant*, “a resolute ambassador;” *passant-gardant*, “a prudent judge;” *saliant*, “a valiant captain;” *sejant*, “an advised counsellor;” *double-headed*, “a politick lawyer;” *double-queued*, “a learned physician.” He also adds, with regard to the two latter positions, that the double-head shows the strength and stability of following good counsel (for two heads are better than one); and that the double-tail is a kingly bearing.

In comparing the terms applied to the *Positions* of Beasts of Prey with those of Beasts of the Chase, we may observe that the term *PASSANT* (of the former class) is analogous to *TRIPPANT* (of the latter); that *COUCHANT* (of the former) corresponds with *LODGED* (of the latter); and that *SALIENT* (of the former) is the same with *SPRINGING* (of the latter).

26. 28. 34. 36. THE MOLE. THE MOUSE. THE RAT. THE SEAL.—These four Animals are here classed together as being of very rare occurrence in British Heraldry. The *Mole* (originally termed *Mouldwarp*) is borne by the noble families of the TWISLETONS and MITFORDS.—[Plate XV. fig. 15.] The *Rat* occurs in the Crest of the DAWSON family. The *Seal* (or *Marine-Wolf*, or *Sea-Dog*) is borne by the name of FENNOR (of Benewike, County of Sussex).—[Plate XV., fig. 16]. The *foot* of a Seal has been also borne as an Heraldick Charge.

27. THE MONKEY.—This bearing is rarely met with, especially as a charge in the shield itself. The noble family of FITZGERALD bear it as a

Crest and Supporters. It pertains also to the DIGBY, DE-CLIFFORD, and ST. JOHN families.—[Plate XV., fig. 17.]

31. THE OX. 35. THE RHINOCEROS.—The bearing of a *bull* or *ox*, may be considered as a note of *great strength, labour, industry, and valour*. “The Athenians, to signify their gratitude for the laborious travail of the ox, did stamp the similitude thereof upon one of their Coins.” It was also the ensign of the Egyptians. It is borne by the families of OXENDEN, ALDRICH, &c.—[Plate XV., fig. 18.]

The head is borne separately by the TURNBULL, BULLEN, and other families. It is also borne *trunked* or *caboshed* by the WALRONDS, &c.—[Plate XV., fig. 19.]

[NOTE].—This term, (which has been spoken of under the head of “DEER”) is derived from the word ‘*Cabo*,’ signifying in the Spanish language ‘*a head*.’ It is applied only to *horned* beasts, and signifies “that the head of some such beast is borne sole and of itself, having no part of the neck thereto adherent.”

The families of VEALE and METCALF bear the *Calf* as an Emblem.

The RHINOCEROS is very seldom seen. The EARL MOUNTCASHELL bears it as a Supporter. So also does LORD COLVILLE.

37. THE SHEEP is the Emblem of *utility* and *profit*, and is a fitting charge for a Man profitable to his Country.—The LAMB may very properly be taken for the symbol of *lenity*, and *tenderness of nature*.

The *Ram*, (which was highly esteemed by the Thebans,) is borne by the HARMAN and WINDRAHAM families; and his *head* (“wherein is his chiefest strength”) belongs to the RAMSEY, RAMSDEN, and HAMERSLEY families.—[Plate XV., fig. 20.]—The HOLY-LAMB (represented with the *crossed staff* and *banner of St. George*, and a *circle* round the head,) is borne by numerous families, among whom may be mentioned those of LLEWELLYN, DAVIE, EVANS, ROWE. “This kind of bearing (says Gwillim,) may well befit a brave resolute spirit, who undertakes a war in the cause of Christianity.”

The Fleece of this Animal (*Toison-d’or*), is appropriately borne by the JASON family.

40. THE WOLF is a very ancient and most uncommon bearing. “It denoteth (says Morgan,) those valiant Captains that do in the end gain their attempts after long sieges, and hard enterprises. It may also betoken men serviceable to their country in destroying those that are both fierce and treacherous,—not being generous and noble, but breakers of a truce.” Upton has put the question, “whether the bearing of a Wolf in Arms is not fit for

such persons as are accustomed to wrangle and shew themselves contentious in Places of Assembly." Still, let it not be supposed that, because these suggestions have been made, the Wolf is an ignoble bearing. The Ancient Romans in their Military Ensigns did bear the Wolf, as appeareth by Vegetius, Valturius, and others.

It is borne by the LOVETTS, WOODS, LOWES, and other ancient families. [Plate XV., fig. 21.]—The *head* is also borne as a separate charge by the families of MYDDLETON, LOVELL, MILLER, FLOOD, &c. It was the ensign of HUGH LUPUS, first Earl of Chester, and nephew of William the Conqueror.

\* \* \* \* \*

[NOTE A.]—In addition to the list already given, may be mentioned the BUFFALO, HYÆNA, &c.; but these are of such *very* rare occurrence, that it was not deemed necessary to insert them.

[NOTE B.]—The words '*most generally*,' which occur in page 110, in the line immediately above the list, ought not to have been used, as they are contradictory of what is said afterwards, 'that such and such bearings are rarely met with.'

[NOTE C.]—The classification (in some of the above descriptions,) of two or three animals together which are not of the same species, (*e.g.* Nos. 26, 28, 34, and 36,) has been adopted on account of their being of *equally* rare occurrence as heraldick charges, or some such cause.

## [SECTION D.]—"BIRDS."

The following Birds are seen in British Heraldry :—

- |                  |                  |
|------------------|------------------|
| 1.—BITTERN.      | 19.—NUT-HATCH.   |
| 2.—BUSTARD.      | 20.—OSTRICH.     |
| 3.—CHOUGH.       | 21.—OWL.         |
| 4.—COCK.         | 22.—PARROT.      |
| 5.—COOT.         | 23.—PARTRIDGE.   |
| 6.—CORMORANT.    | 24.—PEACOCK.     |
| 7.—CRANE.        | 25.—PEEWIT.      |
| 8.—CROW.         | 26.—PELICAN.     |
| 9.—DOVE.         | 27.—PHEASANT.    |
| 10.—DUCK.        | 28.—PIGEON.      |
| 11.—EAGLE.       | 29.—RAVEN.       |
| 12.—FALCON.      | 30.—SEA-PYE.     |
| 13.—GOOSE.       | 31.—SHELDRAKE.   |
| 14.—HEATH-COCK.  | 32.—SHOVELLER.   |
| 15.—HERON.       | 33.—STORK.       |
| 16.—KING-FISHER. | 34.—SWALLOW.     |
| 17.—KITE.        | 35.—SWAN.        |
| 18.—MOOR-COCK.   | 36.—TURKEY-COCK. |

1. THE BITTERN.—7. THE CRANE.—15. THE HERON.—33. THE STORK.

The *Bittern* is not often seen in Heraldry. It forms the Crest of the LYTON family. The *Heron*, (which is borne by the families of HERON, HEARNE, and MATTHEWS), is in more general use than the Bittern; but is nevertheless a scarce bearing.—[Plate XVI. fig. 1.] The Heron's *head* pertains to the HERNWAYS. The *Crane* and The *Stork* may serve as monitors to the bearers, to beware of *arrogancy* and *pride*. "The latter bird," says Morgan, "though a stranger to all musick, so affects her untuneable creaking that she claps her wings in her own plaudity." The Stork is also the emblem of dutifulness. Gwillim observes: "In this fowl we may see the true and lively image of a son; for whatever duty a son oweth to his parents, is found in the Stork. The duties of a son to the father are four: The first, is *Love*; The second, *Honour*; The third, *Obedience*; The last, *aid and honour*. These are the things that Nature, or rather God in Nature, teacheth us by the Stork." This bird is moreover emblematic of a *grateful man*; "for as the *Parent Bird* is most careful of her young, so nature requiteth that her care, in that her young do take the like care for her in old age." The Stork was so much esteemed by the Ancients, that they paid it divine honours. The

*Crane* is used by the LORDS CRANSTOUN (in the Scottish Peerage); the FYTHIES, &c. The *Stork* pertains to the families of STARKEY, (Cheshire) GIBSON, and WARRING.—[Plate XVI. fig. 2.]

## 2. THE BUSTARD.—20. THE OSTRICH.

The former of these is borne by the family of NEVILL. [Plate XVI., fig. 3.] The latter, which is not so rare, “resembleth one who is a better indicter than an orator, helping by his wing what he cannot by his tongue or feet. She is accustomed (as Pliny observeth,) to use her wings instead of sails, and though nature hath given her wings, yet hath she not the use of them as other birds.” The Ostrich is generally represented in Heraldry with a *horse-shoe* in its mouth.—[Plate XVI., fig. 4.]

[NOTE.]—The *head* is also borne separately.

## 3. THE CHOUGH.—8. THE CROW.—25. THE RAVEN.

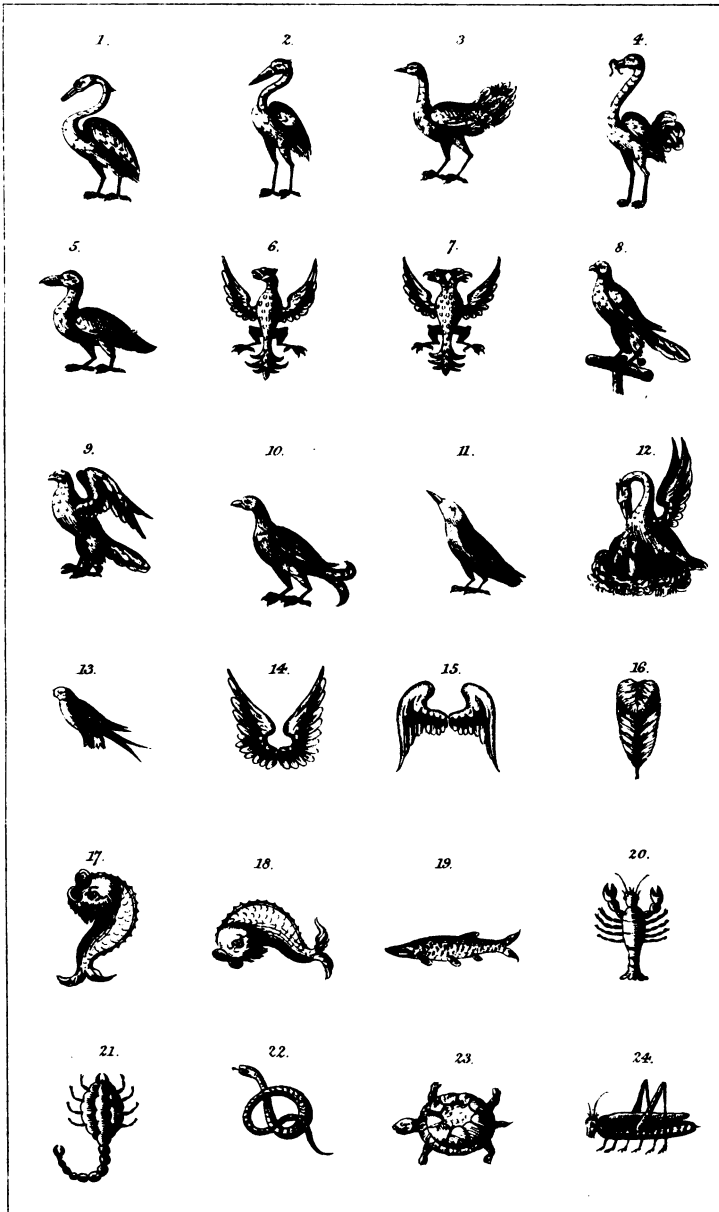
The *Cornish Chough* is much less in size than the Crow, of a raven-black colour, and long bright-red legs and beak. “It is a noble bearing and of great antiquity, being accounted the ‘king’ of Crows, and may betoken the bearers thereof to be men of execution of stratagems to the disadvantage of their enemies.” The AYLERS, PENISTONS, TRENETHYNS, ONSLOWS, &c. bear it in their Arms. The *Crow* (which is the symbol of long life,) and The *Raven* are not so often seen. The latter is borne by the CORBET family, as also the RAVENS and ROLFES. “This bird was the Ensign of the Danes, when they invaded this kingdom, A.D. 879.” Newton remarks “That it is the emblem of him who, inheriting but little from his ancestors, has, through Providence, been the architect of his own fortune.” The *Crow* is borne by one of the Welsh families of THOMAS.

[NOTE.]—The *Rook* is also occasionally seen, and is borne by the family of ROOKE.

## 4. THE COCK.—36. THE TURKEY-COCK.

Gwillim terms this “the Knight among birds, being both of noble courage and also prepared evermore to the battel, having his comb for a helmet, his sharp and hooked bill for a faulchion or court-lax to slash and wound his enemy; and as a compleat Soldier armed cap-a-pie, he hath his legs armed with spurs, giving example to the valiant Soldier to expel danger by fight, and not by flight. The *Cock* croweth when he is a victor, and giveth a testimony of his conquest. If he be vanquished, he shunneth the light and society of men. Of all birds, this may be best said in blazon to be armed, that is thus furnished and prepared to the encounter. He is the herald of the day, and the sentinel of the night.”

PLATE XVI.



Anson Moore Drayton, del.

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The ancients in their Hieroglyphicks represented *Vigilancy* by this bird. "He hath the property of a noble commander that scorns to fly the field ; and may therefore form a fitting emblem for a Military Chieftain."

In the blazon of this bird, mention is usually made of his *Comb* and *Wattles*. He is borne by many ancient families.

The *head* is borne by the WHITES, ALCOCKS, &c.

THE TURKEY-COCK is a very rare bearing. It is seen, however, in the arms of the Devonshire family of YEO.

#### 5. THE COOT.—6. THE CORMORANT.

The *former* of these is an *allusive* charge of the COOTE family. The *latter* is borne by the very ancient families of WARBURTON and SENENS.—[Plate XVI. fig. 5.]—The head is generally *crested*.

#### 9. THE DOVE.—28. THE PIGEON.

"The *Dove*, which is the Symbol of the Church, represents *simplicity* and *future glory* ; *purenness of life*, *constancy*, and *peace*. It may moreover be considered a fit bearing for those who bring quick intelligence of stirring events, and act as Couriers and Conductors to those in need. This bird was the Ensign of the Syrians. It is a charge in the Coat Armour of the WALKER, BAYLIE, COLUMBELL, WINTON families. They are described sometimes as *Wood-doves*, and sometimes as *Ring and Turtle-doves*. They are moreover usually represented with an Olive-branch in the bill.

The *Pigeon* is a very scarce bearing.

[NOTE.]—The *Dove-Cot* or *house*, is sometimes seen, and pertains to the SARCOTS and CORCOTS. This is, however, an *artificial* charge, belonging more properly to a future chapter.

#### 10. THE DUCK.—13. THE GOOSE.—31. THE SHELDRAKE.—32. THE SHOVELLER.—35. THE SWAN.

The *Duck* and the *Goose* are scarce bearings. The *former* may well apply as a charge to those who often avoid the detection of their pursuers, "She has been much assisted by nature, for when any *Man* lays wait for her, she flies to the Water ; when the *Eagle* pursues her *there*, she dives under the Water ; when the *Spaniel* molests her *there* also, she mounts into the Air. By which varieties she often beguiles the hopes of those in pursuit of her."



A duck without beak or feet, is called a *Cannet*.

The *Sheldrake* and *Shoveller* are also very scarce in Armoury. The former is very similar to the common duck, but of more varied colour. The latter is of the same species, and may be known by a long tuft on the breast, and another on the head.

[NOTE.]—A species of Goose, called the *Barnacle*, is borne by the BERNAKS.

The *Duck* is borne by the families of WOLRICH, and YEO, (in the latter case, it is blazoned a wild *Drake* or *Mallard*); The *Goose*, by that of LANGFORD; The *Sheldrake*, by the SHELTONS; The *Shoveller*, by the family of HANS, as also—the READS, and PEPLESHAMS.

The *Swan*, “though a bird of great strength, never useth his strength to prey or tyrannize over any other, but only to be revenged of such as first offer him violence. Moreover, the Swan never encounters with any other of his own kind, except in these two cases: First,—If any other be a rival in his love or offer to court his mate; Also,—If another encroach upon his possession and place of haunt. In either case he will be revenged to the death. With regard to their natural death, it has been said that ‘it is so acceptable to them, that foreseeing the same they sing for joy, which they never do in their young days; for which reason (as also for his whiteness, the colour of sincerity,) he was by the ancients called Apollo’s bird, because those that are learned know best how to condemn this life, and to die with resolution and comfort. The Swan is a bird that sings its own epitaph. It is the ensign of the Poets, and the hieroglyphick of a musical person, or one that like *Solon* counts no man happy till his last end. The young is called a *Cygnets*, to which when a ducal coronet and chain reflexed over the back are attached, is assigned the name of a CYGNET-ROYAL.

The families of LEIGHAM, MOORE, JENISON, LOCH, and others, too numerous to mention, bear this ancient charge in their Coat Armour.

The head of this bird, (*couped* or *erased* at the neck,) is also borne, and pertains to the family of SQUIRE, &c.

11.—The EAGLE, which is said to receive its name ‘*Aquila*’ from its sharpness of sight, is the most honorable bearing of the *Bird Class*, of which it is styled “The King,” and represents extreme courage, strength, and nobility. It was the Ensign of the Romans, and is also borne by the Emperors of Russia and Germany, &c. Marius, who in his 5th Consulship carried on the Cimbrian War, “first consecrated the *Eagle* to be the sole Roman standard at the head of every legion, and hence it became the Ensign of the Roman Empire ever after. There were previous to this, four other

Ensigns used by the Romans, the *Minotaur*, the *Horse*, the *Wolf*, and the *Boar*.”—[Plinius, lib. X., cap. 4.]

The *true Magnanimity and Fortitude of the Mind* is signified by the Eagle, which never seeks a battle with small birds, or those which on account of their weakness are unequal to herself. The Eagle was had in great honour amongst the Athenians. The Persians also exhibited a golden eagle on their standards.—[Xen. Cyr. VII., l § 4.]

The Eagle with *one* head (if the wings are expanded) is called ‘*An Eagle Displayed* ;’ with *two* heads ‘*A Spread Eagle*.’—[Plate XVI., figs. 6, 7.]

Upton writeth,—“That the same day Alexander the Great was born, two Eagles sat upon his Father’s house, signifying unto him a double Empire of Europe and Asia.”

“The Eagle is most liberal and free of heart : the prey that he taketh he eateth not alone, but giveth part thereof to other Birds that follow him.”—[Gerard Leigh’s Accedence of Armorie.]

The same rule applies to *this Bird* which was mentioned concerning the *Lion* :—that, ‘When two or more are found on the same field, without being separated by an ordinary or proper charge, they are called EAGLETS (*young Eagles*), except it be a royal coat.’ “This Bird, when her wings are *displayed*, doth manifest her industrious exercise, and also doth signifie a Man of Action, occupied in high and weighty affairs, and one of a lofty spirit, ingenious, speedy in apprehension, and judicious in matters of doubt. She hath moreover a tender care of her young ; for when they be ready for flight, she taketh them on her wings, and soareth with them through the air, and so freeth them from all danger. It is related that the old Eagles make a proof of their young by exposing them against the sun-beams, and such as cannot steadily behold that brightness are cast forth as unworthy to be acknowledged their offspring.”—An Eagle displayed, without feet or beak, is called an *Allerion*.

The *head*, *leg*, and *wing* are often borne as separate heraldick charges. Of the *wing*, more will be said hereafter.

“The Eagle, though he mounteth high, yet is his eye still roving on the ground : so those who are highest in honour should still entertain the humblest thoughts ; but with this difference from the Eagle, in that he looketh downward to seek some prey, which is most unworthy of any noble spirit, whom it ill-befitteth to search into poor men’s states to make a prey of them. The Beak of an Eagle in old age becomes so hooked, that it prevents its feeding, and so impairs his strength ; but then he flies to some

rock and whets thereon the same, until he becomes no less capable of food than before, and so renews his strength."—The Eagle is borne in all its positions by numerous families.

[NOTE A.]—When the *leg* of this bird is torn off at the thigh, it is said to be '*erased à la cuisse (or guise)*.'

[NOTE B.]—The Egyptians paid the Eagle high honours in Heliopolis.

11. THE FALCON.—THE KITE.—The *Falcon*, *Gerfalcon*, or *Goshawk*, is the larger species of the Hawk Genus used in Armoury: the *Sparrow-Hawk*, *Marlion*, &c., being the smaller. "She is reckoned (says Gwillim) 'the Sovereign Queen of all Fowls.' "The Egyptians did express the Sun by a Falcon, in regard of fruitfulness, vivacity, celerity, and quicknesse of sight."

The *Falcon* is usually seen in heraldry *belled* and *jessed*, in reference to the thongs of leather by which bells are fastened to its legs. The rings which are often attached to these thongs or jesses are called *Vervels*: A *falcon* or *hawk*, is also sometimes *hooded*. It may be therefore occasionally described in Blazon as either *armed*, *hooded*, *belled*, *jessed*, and *vervelled*. The decoy used in falconry, called *The Hawk's Lure*, will be spoken of under Artificial Charges. "This bird (saith Upton,) is very bold and hardy, for she encountereth with fowls much greater than herself. It doth shew that he which first took upon him the bearing thereof, was one eager and hot in the pursuit of anything much cared for."

The position in which this bird is seen in Heraldry is either (1) *Close*, with the Wings close upon the sides; or (2) *Rising*, the wings being ready for flight, but the feet on the ground; or (3) *Volant*, actually engaged in flight.—[Plate XVI., figs. 8, 9.]

[NOTE.]—When the wings of a fowl which usually remains upon the ground are elevated, they are said to be *expanded*.

[NOTE.]—These remarks concerning position apply equally well to other birds.

Many ancient families bear the Falcon (in all positions). In some few cases the bird (when close,) is upon a *perch*, (as may be seen in the illustrations,) and is so borne by the families of WEELE and HAWKERIDGE. This may represent some bearer who was ready and serviceable for high affairs, though he lived at rest, and was not employed. The *head* of a hawk is borne as a separate charge.

THE KITE, which is a very scarce bearing, was had in much honour among the Egyptians in their augury and predictions.

## 14.—THE HEATH-COCK. 18.—THE MOOR-COCK. 23.—THE PARTRIDGE.

The HEATH-COCK and the MOOR-COCK are rare bearings. The *former* is borne by the families of HEATH and PEITON; the *latter* by those of MOORE, FITZ-MORES, and HIGHMORE.—[Plate XVI., fig. 10.] The former (*Heath-Cock*) may be known by the feathers of the tail turning upwards; whereas those of the *Moor-Cock* turn in the manner shewn in the illustration.

The PARTRIDGE is more rare as an heraldick charge than those immediately preceding. It forms an allusive charge of the PARTRICH and PARTRIDGE families.

16. The KING-FISHER.—This beautiful bird is not often seen in Heraldry. It appertains (allusively) to several families of the name of FISHER.—[Plate XVI., fig. 11.]

19. The NUT-HATCH, which is rather larger in size than a Sparrow, is occasionally used as a Charge. The noble family of FEILDING bear it as a Crest.

21. The OWL, which is the hieroglyphick of *Death*, and the symbol of *watchfulness by night*, betokens in arms *a prudent and vigilant man, of acute wit*. It was borne by the Athenians as their Ensign. The Owl is always borne in Heraldry *full-faced*, and pertains to numerous families, among whom may be mentioned those of FOWLER, HEWITT, BATTERSHULL, CROPLEY, PRESCOT, and THEOBALD.

22. THE PARROT (or POPINJAY, as it is generally styled) is used by the PEPPIE, QUARLES, and PARTRIDGE Families, &c. When blazoned *proper*, it should be "*vert, beak and legs gules*."

24. THE PEACOCK. 27. THE PHEASANT.—The former of these belongs to the PAWNE and PEACOCK Families, &c. "It is the emblem of *Pride and Conceit*, for it displays its plumes against the rays of the Sun, that they may glisten the more gloriously, but when it loses its train (at the fall of the leaf) becomes bashful, and seeks corners where it may be secret. And such is the character of many. A Peacock with tail displayed is said to be "*in its pride*." The head is borne by the BACONTHORPS and WARINGS of Lea, in the County of Stafford.

The PHEASANT, which is seldom seen, is borne by the name of READ.

25. THE PEEWIT. 30. THE SEA-PYE.—The Peewit is called also the *Lapwing*, *Tyrwhitt*, or *Base Plover*. It is not by any means of frequent occurrence, but is borne by the TYRWHITTS, of Tyrwhitt. The head of the

K

*Lapwing* is borne by the WARINGS, whose arms are described as *Three Peacocks' or Lapwings' heads*. As the head of *this* bird is *crested*, like the *Peacock*, and of a similar colour, their heads may be now and then confounded with each other.

The SEA-PYE (vulgarly called *The Oyster-Catcher*) is described as a maritime bird, the *head, neck, and uppermost parts* black, the *lower parts* white, with a rather long but compressed bill. It is seldom seen, but belongs to the WALDENS and ATCLIFFES.

26. THE PELICAN.—This bird is always borne with the wings over the back (a position technically called *endorsed*). The Egyptian priests used the *Pelican* for a hieroglyphick, to denote the duties of a father towards his children. It also well befits the man who has the welfare of his country at heart. The positions in which the *Pelican* is generally seen are the following: (1) *Vulning herself*; (2) *In her Piety*. The *former* (which is borne by the families of LECHMERE (Baronets), PELHAM, CARYER, CULLUM, MEADE, HORMISTON, &c.) is a term made use of to shew that the bird is *wounding her breast with her beak*; the *latter term* (*in her piety*) is used when she is *in her nest feeding her young*. This last manner of bearing may be seen in the coat armour of CHAUNTRELL, CARNE, PATERSON.—[Plate XVI., fig. 12.]

The Pelican's *head* is borne by the name of MACHEN and GODFREY; but in this instance should be separated from the body below the breast, so that the *vulning* position may be retained.

[NOTE.]—*The Pelican Vulning herself and in her Piety* is a sacred emblem of great beauty and striking import. The representation of this bird occurs not unfrequently among the ornaments of churches. A beautiful specimen is preserved at Ufford, Suffolk, at the summit of the elaborately carved spire of wood which forms the cover of the font; and another occurs over the font at North Walsham, Norfolk. The import of this symbol is explained in the *Ortus Vocabulorum*, compiled early in the 15th century.

The lectern of brass was occasionally made in the form of a pelican, instead of that of an eagle, a specimen of which is to be seen in Norwich Cathedral; and previous to the Reformation there was another at Durham, as appears from the Antient Rites of that Church.—“*Antiquities of Durham Abbey*, p. 13.—At the North End of the High Altar there was a very fine Lectern of Brass, with a great *pelican* on the height of it, finely gilt, billing the blood out of her breast to feed her young ones, and her wings spread abroad, whereon lay the book; it was thought to be the finest Lectern of Brass in the Country. It was all to be taken asunder with wrests, every joint from the other.”—[*Glossary of Ecclesiastical Ornament and Costume*.]

This bird is, in fact, very often seen in Ecclesiastical Architecture. It is also a common symbol upon Monumental Brasses. In the *Oxford Glossary of Heraldry* it is stated that “William Prestwick, Dean of Hastings, had this symbol on his

monumental brass in Warbleton Church, Sussex, with the explanatory motto,—  
‘*Sic Christus dilexit nos.*’ ”

There is also in the Chancel of the Church of Croome-D'Abitot, Worcestershire, a mural monument to the memory of one of the Earls of Coventry, “the appropriate epitaph on which is rendered more striking by the introduction of the figure of Benevolence, accompanied by the *Pelican* and her young brood, the usual symbol.”  
—[*Hist. of Worcester.*]

34. THE SWALLOW is the most welcome harbinger, shewing the approach of the pleasing Spring : being therein like temporizing friends, who in the Spring of Honours, and Summer of Abundance, will gladly converse with those, whom in the Winter of Adversity they *will forsake*. So also with regard to their Country. “Such an one was that proud Cardinal, who upon his new dignity, not vouchsafing to look on his friends, one of them came to him (while all others did congratulate his felicity,) to deplore his Misery ; who wondering thereat, and asking the cause of such his sorrow, ‘Because (quoth he,) since that Red Hat came on your head, you have quite lost your eye-sight, and cannot discern your friends as you were wont.’ ”

“The *Swallow* is swift of flight, and in making her nest doth fashion out in clay more than man’s industry will suffice to perform. The bearing therefore doth well befit a man that is *industrious, prompt, and ready in the despatch of business.*”

“The Swallow (*Hirondelle*, Fr. :) hath been the occasion of the Name and Arms of the ARUNDEL Family, whose spreading house is ancient and renowned, as William-de-Brito in his poem (A.D. 1170) quaintly testifies :—

“More swift than bird hight Arundell  
That giv’s him name, and in his Shield of Arms emblazoned well,  
He rides amid the armed troupes, and with his speare in rest—  
(The staffe was strong, the point right sharp) runs full upon the brest  
Of Sr. Guillaum, and pierced through his bright and glit’ring shield,  
Which one left arme he for defence, against him stoutly held.”

The Swallow when depicted *without beak or legs*, is called a MARTLET, and is a very frequent bearing, belonging, among other families, to those of MARTIN, TEMPEST, BIRD, PLUMMER, FLEETWOOD.—[Plate XVI., fig. 13.] The reason of this is thus explained : “The Martin (or Swallow) hath legs so exceeding short, that if perchance they fall upon the ground, they cannot raise themselves as others do, and so prepare themselves to flight. For this cause they are accustomed to make their nests upon rocks and other high places from whence they may easily take their flight by means of the support of the air. Hereupon it came, that this bird is painted in Arms without feet ; and for this cause, it is also given for a difference of younger brethren, (*The*

*distinctive badge of the 4th son; see Page 49;)* to put them in mind to trust to their wings of virtue and merit to raise themselves, and not to their legs, having little patrimonial land to put their foot on.”—[*Bekenhamb.*]

\* \* \* \* \*

It has been already stated that the parts of Birds found in Arms, are *the head, legs, wings, and feathers*. Of the first of these sufficient mention has been made. It is now necessary to treat briefly of the others: *Wings, Feathers, and Legs*.

“Wings are emblems of *celerity, protection, and parental care, cognisance, and nobility*; being ornaments of Royalty, wherein every feather hath pre-eminency, for that it doth bow yet not break.”

When *wings* are borne separately they are supposed to belong to the Eagle, unless the blazon mentions otherwise: but if the *head* of a bird is borne between a *pair of wings*, they are supposed to belong to the bird whose head is borne with them. They are borne either *singly* or *in pairs*. When a *single wing* (sometimes called a *demi-Vol.*) is used, you must mention whether it be *dexter* or *sinister*, (a point easily seen,) as also whether the *tip* be turned upwards or downwards. In the former case, it is said to be *elevated*. In the latter *inverted* or *pendent* (but chiefly the former term). When a *pair of wings* (occasionally called a *Vol.*) are borne, they are said to be *conjoined*, and either *elevated* or *inverted* as before.—[Plate XVI., figs. 14, 15.] A *single wing* is borne (repeatedly,) by the PORTERS, NEWPORTS, BANDS, SAXTONS, &c. The Families of BRESINGHAM, FITZ-PAYNE, HALLWEIL, MALEVERIR, bear Pairs of Wings *conjoined and elevated*, while those of SEYMOUR, REYNEY, LONVEL, bear them *conjoined and inverted*.

[NOTE.]—Wings *conjoined-and-inverted* are also said to be *conjoined-in-ture*, which term you may meet with as often as the former. The word *elevated* (in the other position of the Wing,) seems to be redundant, and not really necessary in blazon; as the expression *Two Wings Conjoined*, implies that they are *elevated*, and not *inverted*.

FEATHERS are also often borne as charges: but the *Ostrich's* is generally employed for this purpose.—[Plate XVI., fig. 16.] “This was one of the devices of King Stephen, who gave with it the motto, ‘*Vi nulla invertitur ordo*.’ No force alters its fashion; alluding to the fold and fall of the feather, which however the wind may shake it, cannot disorder it; as likewise is the condition of Kings and Kingdoms well established. The Ostrich’s *feather* is said to be a bearing derived from Syrian and Egyptian conquests, obtained over the Saracens, in the Holy Wars.” The Families of FEATHERSTONHAUGH, JERVIS, and PEVESDEN bear *single feathers*.

They are also borne conjoined in the shape of a *plume*. In this case, they should not exceed *three*, unless a different number be mentioned. If there be more rows than *one*, they are termed *double* or *triple* plumes; the *second* row having one feather less than the first,—the third than the second. If there be more than *three* rows, it is generally called a *pyramid of feathers*.

[NOTE A.]—A *plume of feathers*, encircled by a *ducal coronet*, with the escroll and motto, '*Ich Dien*,' *I serve*, is the cognizance of the Prince of Wales. The feather is supposed to represent a *yielding and willing spirit of obedience*, such as should be shewed by a child towards his parent, and such as St. Paul speaks of: "Now I say, that the heir, as long as he is a child, differeth nothing from a servant, though he be lord of all." (Ep. to the Galatians, iv. 1.) The analogy between the device and the motto will therefore be sufficiently apparent. Other reasons have been assigned, as well as this, for the bearing of this cognizance by the heirs apparent to the throne.

[NOTE B.]—When a feather is borne with the quill transfixd through a scroll of parchment, it is called *An Escroll*. This charge was borne by ROGER CLARENDON (natural son of the Black Prince).

The *leg* of a bird is always understood to be the *Eagle's*, unless otherwise specified. It is usually borne with the claw downwards (in pale), but they are sometimes placed horizontal, (technically *bar-wise*,) and occasionally in other positions. This bearing is supposed to shew "that the *devourer* shall be *devoured* in due time, even as the rending and preying *leg* is here rent from the body: a worthy document for all great men." The Families of CANHAUSER, HIXON, BRAY, and WILDENSTEIN bear this device.

The *beak* and *legs* of birds are generally seen of a different colour to the rest of the body. They are then said to be *beaked* and *membered*, of such a colour. But it must here be stated, that the word *membered* applies only to Birds which have no talons. The *Cock* and all birds of *Prey* are said to be *armed*.

[NOTE.]—A few other species of birds are occasionally (but *very rarely*) seen in Heraldry. They have been for this reason omitted in the list. Such are: The STERN, MAGPIE, LARK, CANARY, &c.



## [SECTION E.]—"FISHES."

1.—BARBEL.	10.—STURGEON.
2.—CONGER-EEL.	11.—TROUT.
3.—DOG-FISH.	12.—TURBOT.
4.—DOLPHIN.	13.—WHALE.
5.—HERRING.	14.—CRAB.
6.—LUCIE.	15.—CREVICE.
7.—ROACH.	16.—LOBSTER.
8.—SALMON.	17.—PRAWN.
9.—SOLE.	18.—SHRIMP.

1. THE BARBEL.—5. THE HERRING.—7. THE ROACH.—8. THE SALMON.—9. THE SOLE.—10. THE STURGEON.—11. THE TROUT.

The *Barbel*, so called from the *Barbs* or Wattels at his mouth, which have some resemblance to a beard, is borne by the COLSTON family (of Essex), and occurs in the arms of the Duchy of BARRE, one of the quarterings of the Arms of Queen's College, in the University of Cambridge.

The *Herring* belongs to the families of HERRING and COBB, &c.

The *Roach* and the *Salmon* are borne *allusively* by the names of ROCHE and SALMON. The *latter* is also a charge in the Coat Armour of CATER, FISHER, HAMILTON (of Hayes,) &c.

The Arms of THE CITY OF GLASGOW display a *Salmon* with a *ring* in its mouth; and three of these Fish, with the rings in their mouths, form the Arms of the Scotch family of SPROTTY. This quaint device owes its origin to a legendary account of an extraordinary occurrence related by Nisbet, of St. Mungo. "A lady dropped accidentally a *ring* into the river Clyde, which was recovered from a *Salmon*, and restored; thus removing the jealousy of the husband. This story is quoted by Newton in his '*Display of Heraldry*.'"

The *Sole* and the *Sturgeon* are borne by families of those names.

The *Trout*. "This fish delights in swimming against the course of a stream, striving to gain, as it were, the spring head of rivulets, let their descent be ever so rapid: for this cause it may be considered an emblem of *courage and intrepidity*." Trouts are generally borne to the number of 3, flexed in triangle, and are so borne by the family of TROUTBECK. They are otherwise borne by the FOREMANS (of that Ilk).

2. **THE CONGER.**—This forms a charge in the bearings of the CONGHURST family. One of the families of ELLIS bears three *Eels* or *Lampreys* in their coat. The *head* of the *Conger* is a distinct bearing, and is used by the name of GASCOIGNE.

3. **THE DOG-FISH** or **SHARK** is borne by the family of GESSE.

4. **THE DOLPHIN**, which is a much esteemed and ancient bearing, has been said to be the hieroglyphick of *Charity, parental affection, and Society*, there being no other fish that loves the company of men. It is variously borne :

When *perpendicular* or *upright*, it is said to be “HAURIANT.”  
 When *horizontal* or *natural*, “ “ “NAIANT.”

[NOTE.]—These two expressions,—*hauriant* and *naiant*, signifying, the former *drawing breath* ; the latter (which is a more frequent position,) *swimming*, are applicable to all fish *which have fins*, when borne in either way.

[Plate XVI., figs. 17 and 18.]

*Dolphins* are also said to be *bowed-embowed*, (as in the last mentioned illustrations,) and also *extended* (when there is no bend in the back.) The *former* of these positions is always understood (in Heraldry, though not in Nature,) to be the case, unless the other term (*extended*) is mentioned. The term *bowed-embowed* (or more generally *embowed*), is not, therefore, necessary in the blazon.

Two *Dolphins*, when *hauriant*, are sometimes seen together, either *endorsed* (back to back,) or *respectant* (looking towards each other.) When they are borne *feeding*, they are said in blazon to be *devourant* ; “in which case you must mention whereon they feed.” Three fish are occasionally borne *fretted* (or *interlaced*) *in triangle*. They are also borne (but seldom) *surmounting* each other.

The *Dolphin* is styled *The King of Fishes* ; and is by some authors supposed to be the emblem of *friendship* and *prudence*, because, according to Naturalists, when it apprehends a coming storm, it rises above the water and swims towards the shore.

“It is a fish of such exceeding strength and swiftness, that it often outstrips a ship under sail in her greatest ruff and merriest wind. Moreover, when the fishes which he followeth for his prey, fly to the rocks for shelter, he sometimes, in the fierceness of his pursuit, dasheth himself dead against the rock, and even runs himself on shore. Such is often the case with over-heady and outrageous men, who taking furiously the hurt of others, feel

the smart themselves in their own overthrow." This charge was allowed exclusively in France to the heir of the Crown, whose style was "*The Dolphin*;" and no subject was permitted to bear it.

[NOTE.]—As I have spoken under this head of the positions of other fish as well as the *Dolphin*, it will be proper here to observe, that "when the fins of fishes are borne of a different tincture from their bodies, they are said to be *finned* of such a colour." Porny mentions in addition to this, "that when their eyes are sparkling, they are termed *allumé*, and *Pâmé* when their mouths are opened. The bearers of this noble charge are among others, THE DOLPHINS, FITZ-JAMES'S (*Naiant*;) THE DOLFINTONS, THE PRINCIPALITY OF DAUPHINE, and VANDEPUTS, a Brabant family (*hauriant*;) another family of DOLPHIN, (*naiant extended*;) SYMONDS, (*naiant-devourant*;) NEALE, (*addorsed*,) &c.

THE LUCIE OR PIKE.—This fish (the former name of which is the more ancient and heraldick of the two,) is also called the "*Ged-Fish*," (a Scotch name,) and is borne by the name of GEDNEY, LUCIE, and PICKTON, &c.

[Plate XVI., fig. 19.]

12. THE TURBOT is borne by the family of TURBOT: and the *Turbot's tail* (or the demi-fish tail upwards,) is the Crest of the family of LAWRENCE.

13. THE WHALE.—The *head of the Whale* pertains to the WHALLEYS (of Whalley, in Lancashire), in evident allusion to the name.

[NOTE.]—In addition to the fish described in the preceding list, may be mentioned the *Flounder*, *Fluke*, *Flying Fish*, *Hake*, *Mullet*, *Place*, *Sprat*, &c.; but these are of such rare occurrence (pertaining perhaps to only *one* family,) that they were not inserted. The *Chalbot*, *Garvine*, and *Selch*, occur in a similar manner.

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\*

\*

14. THE CRAB. 15. THE CREVICE. 16. THE LOBSTER. 17. 18. THE PRAWN AND SHRIMP.

These shell-fish are not often found in Blazon. The *first* of them occurs in the Coats of CRAB and BRIDGER. The *Crevice* (or Cray Fish) is borne by the Family of ATTSEY. The *Lobster* [Plate XVI., fig. 20.] "is noted by naturalists to be subtle in acquiring his food, watching the oyster and other like fishes, by observing when they open their shell, and in the meantime with his claws he casteth a stone between the shells, so that she can neither save herself nor annoy her foe, thus using his wit for a supply of his strength's defect." The Claw of the *Lobster* is borne by the TREGARTHICKS. The *Prawn and Shrimp* are very seldom seen.

[NOTE.]—*Shells* will be treated of in a future chapter, being partly a religious emblem.

## [SECTION F.]—"REPTILES."

- 1.—SCORPION.
- 2.—SERPENT.
- 3.—SNAIL.
- 4.—TOAD.
- 5.—TORTOISE.

1. THE SCORPION. 3. THE SNAIL. 4. THE TOAD.—The *first mentioned* of these was a charge (by patent) assigned to RALPH COLLE and to SIR NICHOLAS COLLE, Bart. (his son), in 1614.—[Plate XVI., fig. 21.] The *Snail* is a charge belonging to the SHELLEYS. "The bearing of it doth signify that much deliberation must be used in matters of great difficulty and importance; for though the snail goeth slowly, yet in time, by her constancy, she ascendeth the top of the highest tower." The *Toad* is borne by the ancient Cornish Family of BOTEREUX. "This bearing signifies a *hasty cholerick person*, easily stirred up to anger." Paulus Æmilius saith, "That anciently the French Kings did bear three *toads* sable."

2. THE SERPENT is of much greater frequency in Heraldry than other reptiles. It is borne (as a Crest) by the ancient and Ducal House of CAVENDISH; and as a Charge by numerous Families, including NATHELEY and CAIUS. It is the emblem of *subtlety*, and in Coat Armour represents a person of a crafty and ingenious disposition. The *Serpent* is seen in different positions, which must be strictly attended to in Blazon. 1. *Nowed* [Plate XVI., fig. 22], a term applied to a serpent when *twisted* or *knotted*; 2. *Erect-Wavy* when placed upon the shield *perpendicular*, and *Waving* but not *twisted*; 3. *Involved* (or *Encircled*) when forming a figure somewhat similar to a circle, without being *knotted*, &c., &c. The names of *Serpent*, *Snake*, and *Adder* are used indiscriminately. Two Snakes occur in the Gentilicial Arms of the Family of INGUA, Kings of Peru.

5. THE TORTOISE.—This is occasionally, but not often seen. The Families of BIDGOOD, (of Rockbeare, Devon,) GAWDY, and COOPER have it in their Shields.—[Plate XVI., fig. 23.] This animal is generally seen with the back turned or displayed outwards.

[NOTE.]—To this head must be referred THE LIZARD, but it rarely occurs.

## [SECTION G.]—"INSECTS."

- |               |                 |
|---------------|-----------------|
| 1.—BEE.       | 5.—GRASSHOPPER. |
| 2.—BUTTERFLY. | 6.—HARVEST FLY. |
| 3.—EMMET.     | 7.—SPIDER.      |
| 4.—GAD-FLY.   |                 |

1. THE BEE.—The *Bee* "was considered by the Egyptians a figure of *regal power*." "It has three properties of the best kinds of subjects:—It sticks close to its sovereign; is very industrious for its livelihood, expelling all idle drones; and will only hurt such as first provoke them, but then they are most fierce." The *Bee* is borne by the Families of PEEL, BYE, and ROWE, &c., in which latter coat occurs a HIVE beset with *Bees* (*diversely volant*). This term applies to their indiscriminate flying; but sometimes they are said to be *volant-en-arrière*, or flying upwards.

## 2. THE BUTTERFLY. 4. THE GAD FLY. 6. THE HARVEST FLY.

The *first* of these occurs in the armorial bearings of PAPILLON (of Acrise, in Com. Kent). The *Gad* and *Harvest Flies* are borne by the Families of BURNINGHILL and BOLOWRE; but are very scarce bearings.

## 3. THE EMMET (PISMIRE OR ANT). 5. THE GRASSHOPPER. 7. THE SPIDER.

These are also but seldom seen in Heraldry. "By the *Emmet* or *Pismire* may be signified a man of great labour, wisdom, and prudence in all his affairs, and of a quick and ready memory." The *Grasshopper* was held by the Athenians 'as a special note of *Nobility*, and therefore they used to wear golden Grasshoppers in their hair, to signify thereby that they were of noble race and homebred; for where this insect is bred, there will it live and die.' —[Plate XVI., fig. 24.] The *Spider* (in the centre of its own web,) is borne by the WEAVER's Company; and "by it, we may understand an industrious person occupied in some honest and necessary business."

\* \* \* \* \*

[NOTE.]—In the last *five* sections, which include all the *irrational* classes of the *Animal Kingdom*, the names of those Families which bear each separate charge have been mentioned. This plan will be now discontinued; for it is very beneficial to the beginner in Heraldry to draw out for *himself* a list of the Families to whom each individual charge has been assigned.

## [SECTION H.]—"TREES AND SHRUBS."

Under this head will be noticed : *First*, TREES ; and *Secondly*, BRANCHES.

## " TREES."

1.—OAK.

3.—PEAR.

2.—PALM.

4.—PINE.

1. THE OAK, which is the emblem of *faithfulness, virtue, long life, and strength*, should remind us of the necessity of preserving ourselves in vigour, for that the *Oak* profits but little, until it be come to its full ripeness.—[Plate XVII., fig. 1.] If *Acorns* are seen on the tree it is said to be *fructed*. This word applies to other trees also.

[NOTE.]—Sometimes the *stem* or *trunk* of a tree, *eradicated*, and perhaps with the addition of two or three slips shooting out, is seen in coat armoury ; also, the *stump* or *stock*, and in some cases, a *limb*, trunked and shorn of its branches. Notice must then be made of its position in the shield.—[Plate XVII., figs. 2, 3.]

2. THE PALM. 3. THE PEAR.—The Palm is the emblem of *Victory, Justice, and Peace*.—[Plate XVII., fig. 4.] The *Pear* is not of great use in Heraldry, but is borne (*allusively*) by a few families.

4. THE PINE.—This tree is supposed by some to be a representation of *Death*, "for being once felled or cut down, the root is said to sprout no more ; and, moreover, its shadow will not suffer any plant to grow under it."

## " BRANCHES."

5.—ASH.

10.—OLIVE.—[fig. 8.]

6.—BROOM.—[Plate XVII., fig. 5.]

11.—PALM.

7.—CYPRESS.—[fig. 6.]

12.—PINE.

8.—LAUREL.—[fig. 7.]

13.—VINE.—[fig. 9.]

9.—OAK.

Of these, the *Broom* is the emblem of *Humility* ; the *Cypress* is supposed to signify (as the *Pine*,) *Death* and *Oblivion* ; the *Laurel*,—*Triumph, Victory, and Protection* ; the *Olive*,—*Peace, Concord, and Obedience* ; the *Vine* (with clusters of grapes), *Joy* and *Fruitfulness*.

[NOTE.]—Gwillim makes mention of a scarce bearing described as a *Starved Branch*. This, as well as the *stem*, and *lopped limbs*, should remind us of the uncertainty of worldly affairs, and the condition to which the most flourishing estate may come.

[SECTION I.]—"PLANTS" (*more properly "CEREALS"*) "HERBS," AND "GRASSES."

1.—EAR OF WHEAT.

2.—EAR OF RYE.

3.—THE TREFOIL.

4.—QUATREFOIL.

5.—CINQUEFOIL.

Of the *first* of these, two or three different sorts are in use : *Big-Wheat*, *Guinea-Wheat*, &c.—[Plate XVII., fig. 10.] The *Ear of Rye* is a more scarce bearing.

A very frequent but exceedingly ancient and honorable charge in Heraldry is the *Wheat-Sheaf*, technically termed A GARB.—[Plate XVII., fig. 11.] This charge signifies *Plenty and Abundance*, and that the first bearer deserved well for his hospitality.

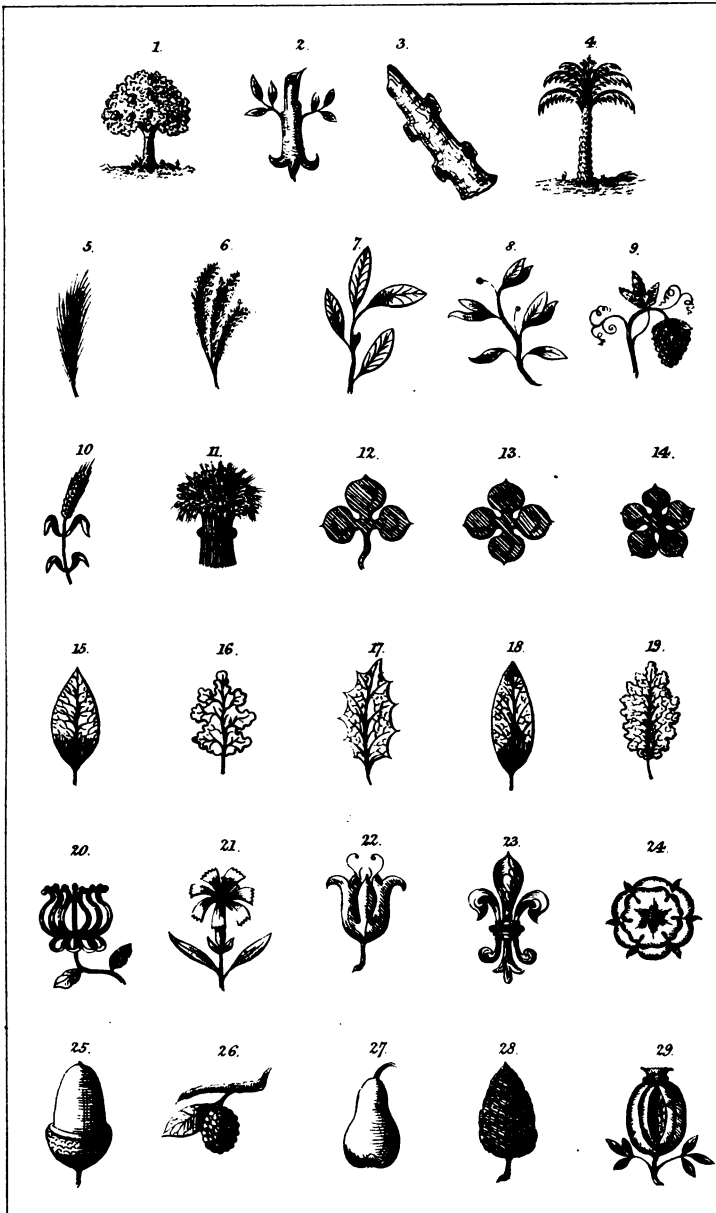
The *Garb* (which is a French, or rather Teutonic word signifying a Sheaf,) is generally supposed to be *or* in tincture, so much so, that the word *or* is usually omitted, as unnecessary. The *bands* of the Sheaf do not differ in tincture from the *Sheaf* itself.

The *trefoil*, *quatrefoil*, and *cinquefoil*, [Plate XVII., figs. 12—14,] are also very ancient and honorable charges. The former of these (the 3-foil) is generally *slipped*, (or *showing the stem*,) as will be seen in the illustration. "The *trefoil* is accounted the Husbandman's Almanack, because, when it shutteth its leaves, it foretelleth rain." Again :—"The *Cinquefoil* is an herb, wholesome for many good uses, and is of ancient bearing in Escutcheons. The number of the leaves answers to the five senses of Man ; and he that can master his senses, may worthily and with honor bear the *cinquefoil* as the sign of his five-fold victory." The *Quatrefoil* is not so often seen as the other two. The *double-quatrefoil* is occasionally seen, and (as has been already stated in Page 49,) forms the *differential* badge of a *ninth* son. These grasses are said by Morgan to betoken *perpetuity*, "as they are *always* to be found ; and so shall the *just man never wither*."

[NOTE A.]—In this section may be placed the *Mandrake*, *Knee-Holm*, *Colewort*, *House-Leek* (or *Sengreen*), *Turnip*, *Pea-rise*, *Bean-Cod*, *Sugar-Cane*, &c., which are very seldom seen, and perhaps would only occur once or twice in the general list of Armoury.

[NOTE B.]—Randal Holme, in his *Academy of Blazon*, mentions the *Unifoil*, *Twyfoil*, and *Sesfoil* (or *Narcissus*) ; but I have never seen them.

PLATE XVII.



Annie Sloane Drayton del.

Printed & Marked Lith. 3, Palace St., Exeter.





## [SECTION K.]—"LEAVES, FLOWERS, AND FRUITS."

## "LEAVES."

- |                                 |                       |
|---------------------------------|-----------------------|
| 1.—BAY.—[Plate XVII., fig. 15.] | 7.—IVY.               |
| 2.—DOCK.                        | 8.—LAUREL.—[Fig. 18.] |
| 3.—ELM.                         | 9.—OAK.—[Fig. 19.]    |
| 4.—FIG.—[Fig. 16.]              | 10.—NETTLE.           |
| 5.—HAZEL.                       | 11.—WALNUT.           |
| 6.—HOLLY.—[Fig. 17.]            | 12.—WOODBINE.         |

These are the *Leaves* which have found a place in British Heraldry, and which Morgan calls (collectively) the Emblems of *Truth*. Of these the *Holly* and the *Oak* are by far the most ancient and frequent bearings. The *former* (in reference to its prickles,) may represent a man who is ever ready to avenge the slightest *injury* or *insult* ("*Nemo me impune lacessit*"). The *Dock* leaf shows that "Virtue flourishes from a wound." The *Elm* "should teach those who have few good parts in themselves, to cherish and support such as Nature and Art have enabled to produce better fruits of their industry; and for this reason, (says Gwillim) because the *Vine* never prospereth better than when it groweth by the *Elm*, whereas the *Elm* itself is of all trees the most barren." The *Fig* leaf "by the roughness and sharpness of its surface, is supposed to indicate the affliction which must be passed through in this life, and that so we may bring forth good works." The *Ivy* is the symbol of *strong and lasting friendship*, "on account of its clinging and evergreen nature;" but it must be mentioned there are some Authors who give this quality to the *Woodbine*, and not the *Ivy*, stating as their reason for so doing, "that the *latter* hurteth that which it most embraceth, but not so the *former*." The *Laurel*, in time of war, was used as a token of *Peace*. The *Nettle* is the emblem of *impartiality*, "for friend or foe are treated alike." Yet it hath this property: "That the harder you press it, the less it will sting."

[NOTE.]—The *proper* position of the *leaf* in Heraldry, is "with the point upwards;" in which case no mention need be made of its position in Blazon. If the point be downwards, you must so blazon it. If it be placed either horizontally or diagonally in the field, it must be mentioned as either *bar-wise* or *bend-wise*.

\* \* \* \* \*

## "FLOWERS."

- |                                       |                             |
|---------------------------------------|-----------------------------|
| 1.—COLUMBINE.—[Plate XVII., fig. 20.] | 6.—FLEUR-DE-LYS.—[Fig. 23.] |
| 2.—CYANUS.                            | 7.—MARIGOLD.                |
| 3.—GENTIL.                            | 8.—ROSE.—[Fig. 24.]         |
| 4.—GILLY-FLOWER.—[Fig. 21.]           | 9.—THISTLE.                 |
| 5.—LILY.—[Fig. 22.]                   |                             |

## CHIMERICAL CHARGES.

"The Heralds of old having exhausted the varied stock of Natural Charges, introduced Fabulous and Chimerical Animals as Heraldick Adornments." These may be classed as follows:—

- |                                     |                            |
|-------------------------------------|----------------------------|
| 1.—ALLOCAMELUS.                     | 19.—MANTIGER.              |
| 2.—APRES.                           | 20.—MERMAN.—[Fig. 10.]     |
| 3.—BAGWYN.                          | 21.—MERMAID.—[Fig. 11.]    |
| 4.—BASILISK.                        | 22.—MUSIMON.               |
| 5.—CAMELEOPARDEL.                   | 23.—OPINICUS.              |
| 6.—CENTAUR.—[Plate XVIII., fig. 1.] | 24.—PEGASUS.—[Fig. 12.]    |
| 7.—CHIMERA.                         | 25.—PHENIX.—[Fig. 13.]     |
| 8.—COCKATRICE.—[Fig. 2.]            | 26.—SALAMANDER.—[Fig. 14.] |
| 9.—DRAGON.—[Fig. 3.]                | 27.—SATYRAL.—[Fig. 15.]    |
| 10.— } GRIFFIN.—[Fig. 4.]           | 28.—SEA-DOG.—[Fig. 16.]    |
| 11.— } MALE-GRIFFIN.—[Fig. 5.]      | 29.—SEA-HORSE.—[Fig. 17.]  |
| 12.—HARPY.—[Fig. 6.]                | 30.—SPHYNX.—[Fig. 18.]     |
| 13.—HERALDICK-ANTELOPE.—[Fig. 7.]   | 31.—TITYRUS.               |
| 14.—HERALDICK-TIGER.—[Fig. 8.]      | 32.—UNICORN.—[Fig. 19.]    |
| 15.—HYDRA.                          | 33.—WINGED-BULL.           |
| 16.—IBEX.                           | 34.—WINGED-DEER.           |
| 17.—LION-DRAGON.                    | 35.—WINGED-LION.           |
| 18.—LION-POISSON.—[Fig. 9.]         | 36.—WYVERN.—[Fig. 20.]     |

To this list of *Chimerical* bearings (which partake for the most part of a compound nature) it will be necessary to append a description of those which are NOT illustrated. Attention must be paid to the forms of the illustrations.

1.—*Allocamelus*.—The head of an *ass*, and the body of a *camel*. 2.—*Apres*.—The body of a *bull*, and tail of a *bear*. 3.—*Bagwyn*.—Nearly resembles the *heraldick-antelope*, but has the tail of a *horse*, and long curved horns, bent backwards. 4.—*Basilisk*.—Nearly resembles a *cockatrice*, but with the addition of a *dragon's* head at the end of the tail. 5.—*Cameleopardel*.—A *cameleopard*, with long curved horns. 7.—*Chimera*.—The body of a *goat*, with a *woman's* head, *lion's* mane and legs, and a *dragon's* tail. 15.—*Hydra*.—A *dragon* with seven heads. 16.—*Ibex*.—Nearly resembles an *heraldick-antelope*, but the horns are more serrated. 17.—*Lion-Dragon*.—The fore-part of a *lion*, and hinder-part of a *dragon*. 19.—*Mantiger*.—The body of a *tiger*, with an *old man's* face. 22.—*Musimon*.—Engendered between a *goat* and a *ram*, with long horns. 23.—*Opinicus*.—The fore-part of a *dragon*, the hinder-part of a *lion*, and a *camel's* tail. 31.—*Tityrus*.—Engendered between a *sheep* and a *he-goat*. 33, 34, 35.—*Winged-Bull*, —*Deer*, and—*Lion*.—With the mere addition of wings.

PLATE XVIII.





Some of these chimerical figures are of far more frequent occurrence than others. Those in the preceding list which are accompanied with illustrations, are in most general use; in fact, the others are only known to exist in isolated cases. Even of those which are mentioned in the *frequent* class, some are much more so than others, viz.: Nos. 8, 10, 13, 14, 21, 24, 25, 32, and 36.

These figures are in some cases borne *in part*, as well as *whole*. The *head* and *demi-body* of the *Dragon*, *Griffin*, *Heraldick-Antelope*, and—*Tiger*, *Unicorn*, &c., are very common.

[NOTE.]—It has been before said that great attention must be paid to the illustrations [Plate XVIII.] and descriptions, as some of the figures bear an apparent resemblance to each other. For example: in figs. 2, 3, and 20, where the *latter* number (20, *The Wyvern* or *Sea-Dragon*) has *two* instead of *four* legs, and a different species of tail, which is *nowed*. Again (No. 2,) the *Cockatrice* differs only in its having the head of a *cock* instead of that of a *dragon*. The *Griffin* (No. 4) is compounded of parts of an *eagle* and a *lion*; but in No. 5 (the *Male-Griffin*) there are no wings, but various rays or spikes issue from the body. The *Heraldick-Antelope* and—*Tiger* (Nos. 7 and 8) are not to be confounded with the *Antelope* and *Tiger* of more *natural* form. Their difference chiefly consists in the long hairy tufts which appear on the body. Figs. 10 and 11 are always represented with the *trident* (in the former case), and *comb* and *mirror* (in the latter). 12 (The *Pegasus*) is otherwise called the *Winged-Horse*. 13 (The *Phoenix*) is the half-body of an eagle issuing out of flames of fire. 15 (The *Satyral*) should have a human countenance. 19 (The *Unicorn*) is compounded of parts of the *Lion* and the *Horse*, with one long projecting horn in the middle of its forehead.

The antiquity of chimerical bearings is exceedingly great; and many virtues and qualities are represented by them. The *Unicorn* is the symbol of *strength of body* and *virtue of mind*. It also denotes *extreme courage*, and well befits the warrior who had rather die than fall into the hand of the enemy. The *Griffin* “shews *vigilancy* and *eagerness in pursuit*.” The *Dragon* is also considered the emblem of *vigilancy*. The *Harpy* (saith Upton) “*should be given to such as have committed manslaughter, to the end that, by the view of their ensigns, they might be moved to bewail the foulness of their offence*.” The *Pegasus* (an emblem borne by the Honorable Society of the Inner Temple,—as is the *Holy Lamb* by that of the Middle Temple,) is a charge of great antiquity, and may represent “*exceeding activity and energy of mind, whereby we may mount to honor*.” The *Mermaid* is the symbol of *eloquence*.

[NOTE.]—The word *segreant* (*flying, with wings expanded*) is applied to the *Griffin* instead of the term *rampant*, when it is seen in that position.

## ARTIFICIAL CHARGES.

These may be classed *thus* :—

- 1.—CIVIL.—[SECTION A.]
- 2.—MILITARY.—[SECTION B.]
- 3.—RELIGIOUS.—[SECTION C.]

## [SECTION A.]—"CIVIL."

- |                       |                    |
|-----------------------|--------------------|
| 1.—AGRICULTURE.       | 7.—HOUSEHOLD USE.  |
| 2.—ARTS AND SCIENCES. | 8.—MANUFACTURES.   |
| 3.—BUILDINGS.         | 9.—MUSIC.          |
| 4.—CLOTHING.          | 10.—NAVIGATION.    |
| 5.—DIGNITY.           | 11.—TRADE.         |
| 6.—GAMES AND SPORTS.  | 12.—MISCELLANEOUS. |

## AGRICULTURE.

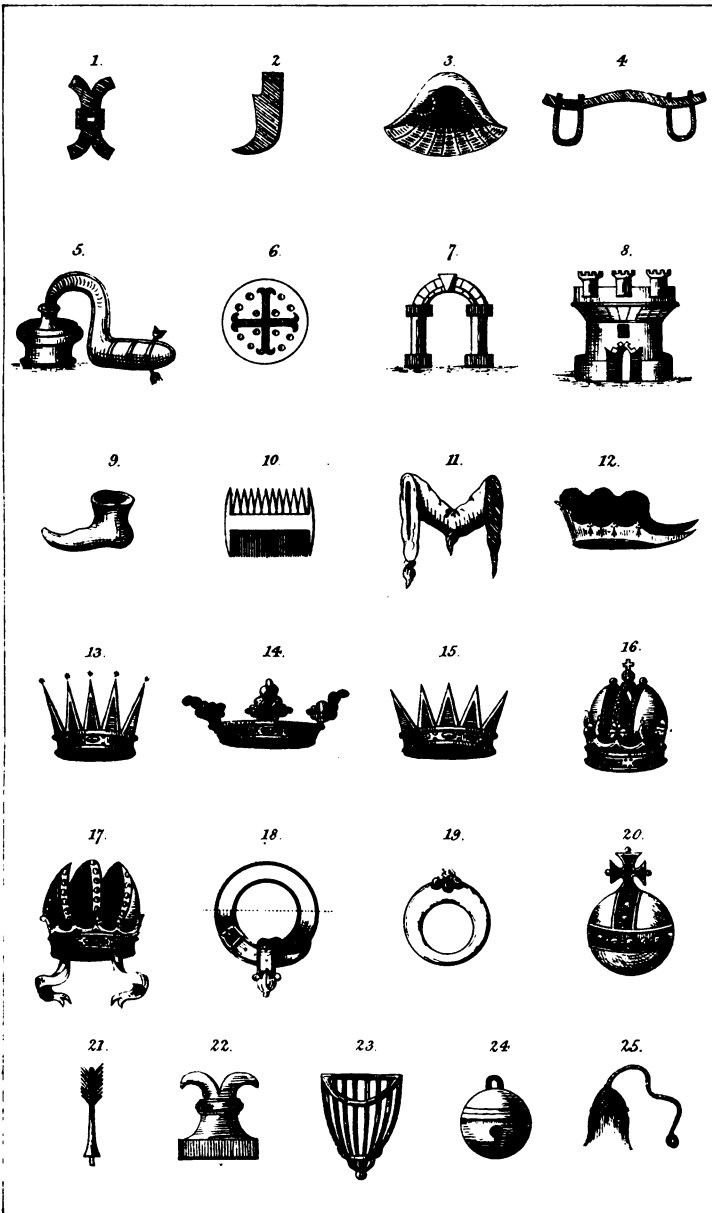
In this class occur :—

- |                                     |                               |
|-------------------------------------|-------------------------------|
| 1.—HARROW.                          | 4.—WHEEL.                     |
| 2.—MILL-RIND.—[Plate XIX., fig. 1.] | 5.—WINNOWER-BASKET.—[Fig. 3.] |
| 3.—PLOUGH-COULTER.—[Fig. 2.]        | 6.—YOKE.—[Fig. 4.]            |

The *Harrow* is borne *singly*, and also in *triple* position, (that is when three are conjoined and looped together in the centre.)—The *Mill-rind* (or *Fer-de-Moulin*, or *Inke-de-Moulin*) is the name of the iron which upholds a Mill-stone, and is a very ancient and honorable bearing. It is borne in slightly different forms, but generally according to the illustration. The usual position of it is *erect*, but it is sometimes seen *bar-wise*. The Mill-stone itself with the *rind* in the centre is also an heraldick bearing.—The *Coulter* (or *Plough-share*, or *Laver*) is a well-known and ancient charge.

[NOTE.]—In addition to these may be mentioned the *Fork*, *Plough-Paddle* (as well as the *Plough* itself), *Scythe* (whole and in part), *Spade*, &c.

PLATE XIX.



*Johns. Staine Evans del.*

*Print & Marked with a Palace & Saxe*







## ARTS AND SCIENCES.

- 1.—BOOK.
- 2.—LETTERS OF THE ALPHABET.
- 3.—PEN.
- 4.—PENNER AND INKHORN.—[Plate XIX., fig. 5.]
- 5.—PENNY-YARD-PENNY.—[Fig. 6.]

The *Book* is borne both *open* and *closed*, and occasionally with *clasps*. Some of the *letters* are seen in Blazon, but they are (*fortunately*) scarce.—The *Pen* and *Penner-and-Inkhorn* are the badges “whereby practitioners in learning are known, and rise to honor in their country.” The *Penny-Yard-Penny* is a curious charge, the representation of a coin bearing this impression:—“A cross moline between twelve roundels.” It takes its name from the Castle of *Peny-Yard* in Herefordshire.

## BUILDINGS.

- |                                |                     |
|--------------------------------|---------------------|
| 1.—ARCH.—[Plate XIX., fig. 7.] | 4.—PILLAR.          |
| 2.—BRIDGE.                     | 5.—TOWER.—[Fig. 8.] |
| 3.—CASTLE.                     |                     |

The *Arch* may well signify “the cares and patient stability of men in Magistracy, who must endure the assaults, taunts, and envy of the discontented.”—The *Tower* is represented either with *one* or *three* turrets. In the latter case, it is properly described as *triple-towered*. It is an exceedingly noble device, and (with a *ladder* placed against it) “may put us in mind to stand carefully upon our guard at all seasons.”—The *Castle* is a term applied to two towers connected with masonry work, having an arched doorway. The *Pillar* is the emblem of *Constancy* and *Fortitude*.

[NOTE.]—Of the rarer specimens of this class may be mentioned the *Spire*, *Weather-cock*, &c.

## CLOTHING.

- |                                  |                       |
|----------------------------------|-----------------------|
| 1.—BROGUE.—[Plate XIX., fig. 9.] | 3.—MAUNCH.—[Fig. 11.] |
| 2.—COMB.—[Fig. 10.]              | 4.—MIRROR.            |

The *Brogue*, which is generally called the *Irish-Brogue*, signifies a peculiar kind of shoe.—The *Maunch* represents the *sleeve* of an ancient garment, and is borne by many ancient families.—The *Comb* and *Mirror* generally accompany the *Mermaid*.

## DIGNITY.

- |                                    |                               |
|------------------------------------|-------------------------------|
| 1.—CHAPEAU.—[Plate XIX., Fig. 12.] | 7.—CUSHION.                   |
| 2.—CELESTIAL-CROWN.—[Fig. 13.]     | 8.—GARTER.—[Fig. 18.]         |
| 3.—DUCAL-CROWN.—[Fig. 14.]         | 9.—GEM-RING.—[Fig. 19.]       |
| 4.—EASTERN-CROWN.—[Fig. 15.]       | 10.—MANTLE.                   |
| 5.—IMPERIAL-CROWN.—[Fig. 16.]      | 11.—ORB AND MOUND.—[Fig. 20.] |
| 6.—MITRAL-CROWN.—[Fig. 17.]        | 12.—SCEPTRE.                  |

The *Chapeau-de-Maintenance* (or *Duciper*,) is a cap of velvet (generally crimson) turned up with Ermine. It was formerly worn by Dukes only.—The *Celestial*, *Ducal*, *Eastern*, *Imperial*, and *Mitral* Crowns, are easily known by attending to the illustrations. They are exceedingly emblematic bearings, and of great honor in Armoury. More will be said of "Crowns" in the Military Division, as also under "External Ornaments."—The *Cushion* is generally placed *lozenge-wise*, with *tassels* at each of the four corners. It is an emblem of *ease* and *luxury*.—The *Garter* is very scarce as a bearing *within* the Escutcheon. The *demi-garter* (or part below the *dotted* line in the illustration) is called a *Perclose*, and is as often seen as the whole garter.—The *Orb* and *Mound* is very rare as a Charge, but is well known as an Ensign of *Royalty*. "By the roundness of the Mound, and ensigning thereof with the Cross, is shown the Universal Empire of Christianity."—The *Sceptre* signifies *Justice* and *Authority*.

## GAMES AND SPORTS.

- |                                      |                            |
|--------------------------------------|----------------------------|
| 1.—BIRD-BOLT.—[Plate XIX., fig. 21.] | 5.—HAWK'S BELL.—[Fig. 24.] |
| 2.—CHESS-ROOK.—[Fig. 22.]            | 6.—HAWK'S LURE.—[Fig. 25.] |
| 3.—DICE.                             | 7.—PLAYING-TABLES.         |
| 4.—FISH-WHEEL.—[Fig. 23.]            | 8.—SALMON-SPEAR.           |

The *Bird-Bolt* is a blunt headed arrow.—The *Chess-Rook* (or *Zule*,) is frequently seen, and is of great antiquity. "It is said to derive its name from the Italian word *Rocca*, a Castle."—*Glossary of Heraldry*. Gwillim says "that they were so called as being the defence of all the other pieces, and therefore they stand in the outermost corners as frontier *Castles*."—When *Dice* are borne, the number with which each is charged must be mentioned.—The *Fish-Wheel* (a device for ensnaring fish) represents the deceits of cunning men: "for as the mouth of it is broad and easy of entrance, but narrow and difficult of egress, so do the crafty make fair pretence to draw others into danger, out of which they cannot easily escape."—The *Hawk's Bell* has been mentioned under the head of "*Falcon*," (as also the *Jesses*, *Vervels*, and *Hood*, &c., &c.)—The *Lure* is a decoy used in falconry, being "the wings of a bird conjoined, and with a string attached, terminating with a ring."—The *Playing Tables* are intended to represent a Back-Gammon Board.

[NOTE.]—In addition to these are the *Falconer's Glove*, *Fish-Hook*, and *Harpoon*.

## HOUSEHOLD USE.

- |                                      |                     |
|--------------------------------------|---------------------|
| 1.—BARREL.                           | 4.—DISH.—[Fig. 2.]  |
| 2.—BASKET.                           | 5.—LAMP.—[Fig 3.]   |
| 3.—COVERED CUP.—[Plate XX., fig. 1.] | 6.—PURSE.—[Fig. 4.] |

Charges of this class are very seldom seen, with the exception of the *Covered Cup*, which is borne by many ennobled families. In a few cases, the *Cup* is seen without the *Cover*.—The *Dish* is generally called a *Charger*.—“By the *Purse* (when *open*,) we may understand a man of a charitable disposition, and a liberal Steward of the blessings which God has given him.”

[NOTE.]—To these may be added the *Bucket*, *Faggot*, *Tenterhook*, *Trestle* and *Trivet*, *Wine-Piercer*, *Wassail-Bowl*, &c.; &c.

## MANUFACTURES.

- |  |                                |
|--|--------------------------------|
| 1.—FUSIL ON SLIPPER.—[Plate XX.,<br>fig. 5.] | 3.—TRUNDLE.                    |
| 2.—HEMP-BREAKER.—[Fig. 6.]                   | 4.—WEAVER'S SHUTTLE.—[Fig. 7.] |

These bearings are not often found in family Coat Armour, but chiefly pertain to Companies and Manufacturing Societies. They are, moreover, of no great antiquity.

[NOTE.]—To this class must be assigned the *Burling-Iron*, *Engrossing-Block*, *Habeck*, *Hank of Silk*, *Wharrow-Spindle*, *Wool-Card*, and many others of a similar nature.

## MUSIC.

- |                                     |                      |
|-------------------------------------|----------------------|
| 1.—BUGLE-HORN.—[Plate XX., fig. 8.] | 3.—CORNET.—[Fig 10.] |
| 2.—CLARION.—[Fig. 9.]               | 4.—HARP.             |

Musical Instruments are often seen in Heraldry. The *Bugle* and *Clarion* are by no means uncommon, and lay great claim to antiquity and honor. The *Bugle* is almost always borne *with strings* (as in the illustration), but it is necessary to mention their tincture. There seems to be no rule as to the position of the *mouth-piece*, for it is seen as often towards the *dexter* as the *sinister*.—The *Clarion*, which is a very curious device, is often called a *Rest*, and indeed has been supposed to represent the *rest* of a spear: but the majority of writers have always considered it a musical instrument. It is an emblem of great antiquity, and may be very often seen in the stained glass and encaustic tiles with which our Churches were formerly adorned.

[NOTE.]—The *Drum*, *Flute*, *Organ-Pipe*, *Trumpet*, and *Violin*, have also found their way into the list, but they are only occasionally seen.

## NAVIGATION.

- |                                  |            |
|----------------------------------|------------|
| 1.—ANCHOR.—[Plate XX., fig. 11.] | 4.—RUDDER. |
| 2.—LYMPHAD.—[Fig. 12.]           | 5.—SAIL.   |
| 3.—NEEDLE.                       | 6.—SHIP.   |

The *Anchor* is often borne, but the *Magnetic Needle*, *Rudder*, and *Sail* are scarce.—The *Ship* (in full sail) occurs frequently, but as a Crest.—[SEE EXTERNAL ORNAMENTS.]—The *Lymphad* (with its one mast) is a kind of Galley of curious form, and very prevalent in Scottish armoury.—The *Anchor* signifies *hope*, and *succour* in extremities;—of the *Rudder*, it is sufficient to say, “that without it, no ship can be directed in a proper course, but would evermore be in danger of splitting upon shoals and rocks.”

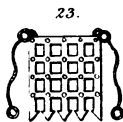
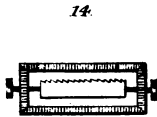
[NOTE.]—Gwillim mentions as heraldick charges the *mast* and *kull* of a ship, as also a *lighter boat*: showing by the *kull* “that heavenly guidance is that whereby worldly affairs are governed, and that we must not altogether rely on human help;” and by the *boat* (in the midst of the sea) “our utter helplessness, and the necessity of silent hope and patience.”

## TRADE.

- |                                    |                     |
|------------------------------------|---------------------|
| 1.—ANVIL.                          | 7.—MILLPICK.        |
| 2.—AXE.                            | 8.—NAIL.—[Fig. 15.] |
| 3.—BARNACLE.—[Plate XX., fig. 13.] | 9.—PLUMMET.         |
| 4.—FRAME SAW.—[Fig. 14.]           | 10.—SQUARE.         |
| 5.—LEVEL.                          | 11.—STAPLE.         |
| 6.—MALLET.                         | 12.—WEDGE.          |

The *Barnacle* is an instrument used in Farriery for curbing restive horses. It is also borne extended.—The *Frame Saw* occurs perhaps more as an external bearing, than of the shield. As the Crest of the HAMILTONS, it has a legend attached to its use.—The *Square* “shows that men should use moderation and rule in the performance of those actions of virtue wherein man’s happiness consists, even as Artificers use their Squares, so that there shall not be incompleteness or misadventure in their works.”—The *Level* “is the significant type of equity and uprightness in all our actions, which are to be levelled and rectified by the rule of reason and justice.”—The *Plummet* “may aptly serve for the hieroglyphick of prudence, for as the mariner sounds the depth of the seas by the help of this instrument, so should we sound the depth of our intentions before we put them in practice.”—The *Mallet* is called sometimes “a *Martel*.” The *Hammer* also occurs, but very seldom.—The *Millpick* is described by Gwillim as “an instrument to amend the bluntness of the millstone.”—The *Nail* (sometimes called the *Passion-nail*)

# PLATE XX.



Selina Heane Evans del.

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is always drawn as in the illustration, but must not be confounded with the *Wedge*, which is of course wider at the top, and in shape something like a *pile*.

[NOTE.]—There are a few other bearings of this class. The *Compasses* (an emblem of *moderation*), *Cramp*, *Pincers*, *Trowel*, *Triangle*, &c., &c.

### MISCELLANEOUS.

- |                |                                    |
|----------------|------------------------------------|
| 1.—BILLET.     | 4.—SHAKE FORK.                     |
| 2.—HOOR GLASS. | 5.—TURNSTILE.—[Plate XX., fig. 16. |
| 3.—PARK PALE.  | 6.—WELL.                           |

The *Billet* is as often seen as any other charge in Heraldry, and is of long standing and great repute. It is taken for a *paper folded up in form of a letter*, (or, as others say, "*a brick*,") presenting much the appearance of a *Roundle* or *Lozenge*, except in its being *oblong* instead of *round* or *lozenge*wise.—The *Hour Glass* is an emblem of *mortal life*.—By the *Park Pale*, is meant three or more palings of wood (similar to those used in fencing a Park).—The *Shake Fork*, which is borne by the CONYNGHAM family, is a very ancient bearing, and nearly resembles the *pall*—[See page 86.]—but with this difference, that it does not extend to the bounds of the shield, and its extremities are pointed.—The *Turnstile* is a very quaint device, generally, but not always drawn as in the illustration.—The heraldick *Well* is represented as a circular raised brick work, with an entrance in the centre of the top.

\* \* \* \* \*

### MERCHANTS' MARKS.

This seems to be a proper place for giving a brief account of the peculiar MARKS adopted by Merchants, as they come under the character of "*intra-scuta*" devices, although it was only by sufferance that they were ever placed within a shield. None but those of noble extraction were allowed to bear arms upon a shield; but to Merchants, &c., the use of *marks* was permitted, which generally alluded to the letters of the name, or especial notes of the profession which the bearers followed. In the "*Illustrations of Brasses*," published by the Cambridge Camden (now Ecclesiological) Society [No. 2, page 51,] are examples (some with shields, and some without,) found in the Churches of Minchinhampton, Cirencester, Hitchin, Ludlow, Arundel, &c. "These devices in their general character much resemble each other; in most may be traced something like a mast with flag and yard, while often the merchants' initials form part of the monogram, or are added by the side."—The *Gentleman's Magazine* for December, 1839, contains also valuable remarks upon this subject:—A Cross, or some geometrical figure is often interlaced with the initial letters or figures. They seem to have originated about the middle of the fifteenth century. This *kind* of monogram was often used by Ecclesiastical Bodies Corporate.



## [SECTION B.]—"MILITARY."

- 1.—OF NECESSARY USE.
- 2.—WEAPONS OF DEFENCE.
- 3.—WEAPONS OF OFFENCE.
- 4.—EMBLEMS OF CAPTIVITY AND PUNISHMENT.
- 5.—TROPHIES OF VICTORY AND REWARD.

## OF NECESSARY USE.

- |                                   |                                   |
|-----------------------------------|-----------------------------------|
| 1.—ANNULET.—[Plate XX., fig. 17.] | 7.—MULLET.—[Fig. 22.]             |
| 2.—BEACON.—[Fig. 18.]             | 8.—PORTCULLIS.—[Fig. 23.]         |
| 3.—BIT.                           | 9.—SCALING LADDER.                |
| 4.—BUCKLE.—[Fig. 19—21.]          | 10.—TENT.                         |
| 5.—FLAG.                          | 11.—WAR SADDLE.                   |
| 6.—HORSE SHOE.                    | 12.—WATER BOUGET.—[Figs. 24, 25.] |

"*Annulets* are supposed (says Gwillim,) to be the rings of Mail armour, but some take them for plain rings of gold worn on the finger (emblems of *strength, liberty, nobility, and fidelity*);" while Newton thinks "that they allude to the game of tilting with a lance at a suspended ring." This last supposition seems exceedingly probable and satisfactory. The *Annulet* has been already mentioned as the differential badge of the fifth Son.—[See page 49.]—The *Beacon* is the well-known notice of *hostile invasion*.—The *Bit* (Snaffle) is borne *whole* as well as *in part*; the *Boss* of a Bit occurring in arms.—The *Buckle* is seen in Heraldry, of four shapes: *lozenge*, (or *arming-buckle*), *oval*, *square*, and *round*. The tongues sometimes point to the *Dexter*, and sometimes to the *Sinister*, and have been born *pendent*. The *Buckle* is a token of "surety of the bearer's faith and service." *Flags* seldom occur as Internal Charges, but there are a few instances in British Heraldry. The old family of GABBETT (or GARBETT,) descended from Robert Garbett, of Acton Burnell, in the County of Salop, Captain of the Ycomen of the Guard to King Henry VII., bear "a Griffin supporting a standard;" and in LORD STRAFORD's Coat, a Regimental flag (31st.) appears as a Modern Augmentation.—In the former case, however, the Standard is of some age.—"The bearing of *horse shoes* in Armoury is very ancient, as the arms of ROBERT FERRARS, Earl Ferrars testifieth, who lived in the time of King Stephen, and bore for his arms: 'Argent, six horse shoes sable.'"—The *Mullet*, (badge of the third son,) which is very often found in Armorial bearings, is supposed to represent the "*rowel of a spur*," (*Molette*, Fr.) It must not be confounded with the *star*—[See page 100,] which consists of six points (at the least), whereas the *Mullet* has never more than FIVE. If there is a round hole in centre of this charge, it is said to be *pierced*.—The *Portcullis* may well represent *strength and security*.—The *Scaling Ladder* is a scarce bearing; so also is the *Tent*, an

emblem of *Mutability* and an *uncertain state*.—The *War Saddle* is still more scarce, but a portion of it "*The Stirrup*," (with straps and buckles,) is more frequent.—The *Water Bouget* "was used in olden times to carry and preserve in the camp, that useful element 'Water.'" They are seen of various forms, differing slightly, in proportion to their age. The *first* of the illustrations given is the most ancient. "It is borne by many noble families, and is of great esteem."

### WEAPONS OF DEFENCE.

- |                                   |                      |
|-----------------------------------|----------------------|
| 1.—CUIRASS.—[Plate XXI., fig. 1.] | 3.—MORION.—[Fig. 3.] |
| 2.—GAUNTLET.—[Fig. 2.]            | 4.—VAMBRACE.         |

The *first* and *last* of these are, not by any means frequent charges. The *Vambrace* (*avant bras*) is the name which implies the covering for the arm.—The *Gauntlet* (or Mailed Glove) is not so scarce a bearing. The terms *Dexter* and *Sinister* should be expressed in the blazon of this charge for the same reasons as are expressed in page 107. Gwillim gives an illustration of a *Gauntlet* with fingers, but this is exceedingly rare, and indeed, in the case alluded to, there is nothing in the letter-press to imply its being an authorised variation of the charge.—The *Morion* is a *steel cap* (by which term indeed it is often blazoned) used by foot soldiers. It varies in shape, but is usually drawn as in the illustration. It has also the names of "*Basinet* and *Burgonet*." In addition to the *Morion* may be mentioned as a charge (in this division) the *HELMET* (either of the Prince, Baron, Knight, or Esquire), which varieties must be expressed according to the form—[See EXTERNAL CHARGES, in a subsequent chapter]. The *Helmet* betokens *wisdom* as well as *valour*. Sometimes, the *beaver* or *vizor* is "*close*," and sometimes "*open*." This must also be described. "The bearing of the helmets after these several manners, (to wit) *close beavered* and *open*, have their peculiar signification: those of *action*, and these of *cessation*."

[NOTE A.]—The *Shield* has been spoken of already as a *PROPER Charge*.—[See page 80.]—"Like as the shield served in the Battle for a safeguard of the body of soldiers against wounds; even so in time of Peace, the same being hanged up, did defend the owner against the malevolent detractions of the envious."

[NOTE B.]—Another portion of a Warrior's defensive armour were *Greaves* for the legs. The horses also were duly *caparisoned*.

### WEAPONS OF OFFENCE.

- |                                     |                               |
|-------------------------------------|-------------------------------|
| 1.—ARROW.—[Plate XXI., figs. 4, 5.] | 7.—CHEVAL-TRAP.—[Fig. 9.]     |
| 2.—AXE.—[Fig. 6.]                   | 8.—FIRE BRAND.                |
| 3.—BATTERING-RAM.—[Fig. 7.]         | 9.—GRENADE.—[Fig. 10.]        |
| 4.—BOW.                             | 10.—MATCH.                    |
| 5.—CULVERIN.                        | 11.—SWORD.—[Fig. 11.]         |
| 6.—CHAIN-SHOT.—[Fig. 8.]            | 12.—TILTING-SPEAR.—[Fig. 12.] |

The *Arrow* is borne both singly and in the form shown in the illustration (viz. : two in Saltier, and one in Pale, braced together with a riband). The second illustration (Fig. 5) represents the charge called "*A Pheon*," which was the head of a peculiar kind of arrow, barbed and jagged on the inner sides, so that when it had struck its victim, it could not be again removed without injury to the sufferer. The *downward* position of this charge is correct, unless otherwise expressed. "The bearing thereof (says Gwillim) is both ancient and commendable." It is the emblem of *human life*.

[NOTE A.]—The *Pheon*, as a distinctive charge, has been principally borne by the ancient families of MALPAS, SYDNEY, and NICHOLL.—Branches of the latter family exist in the Counties of Cornwall, Essex, Glamorgan, Northampton, &c. One of the few remaining representatives of the Essex Branch, is John Nicholl, Esq., of Islington, a learned and eminent antiquary. Their correct armorial bearings, as registered in the College of Arms, are—"Quarterly, Sable and Gules, a Pheon argent; and in the first quarter a falcon belled of the last." So many incorrect accounts of this family and their bearings have appeared, that I have taken an opportunity of advertizing to the subject.

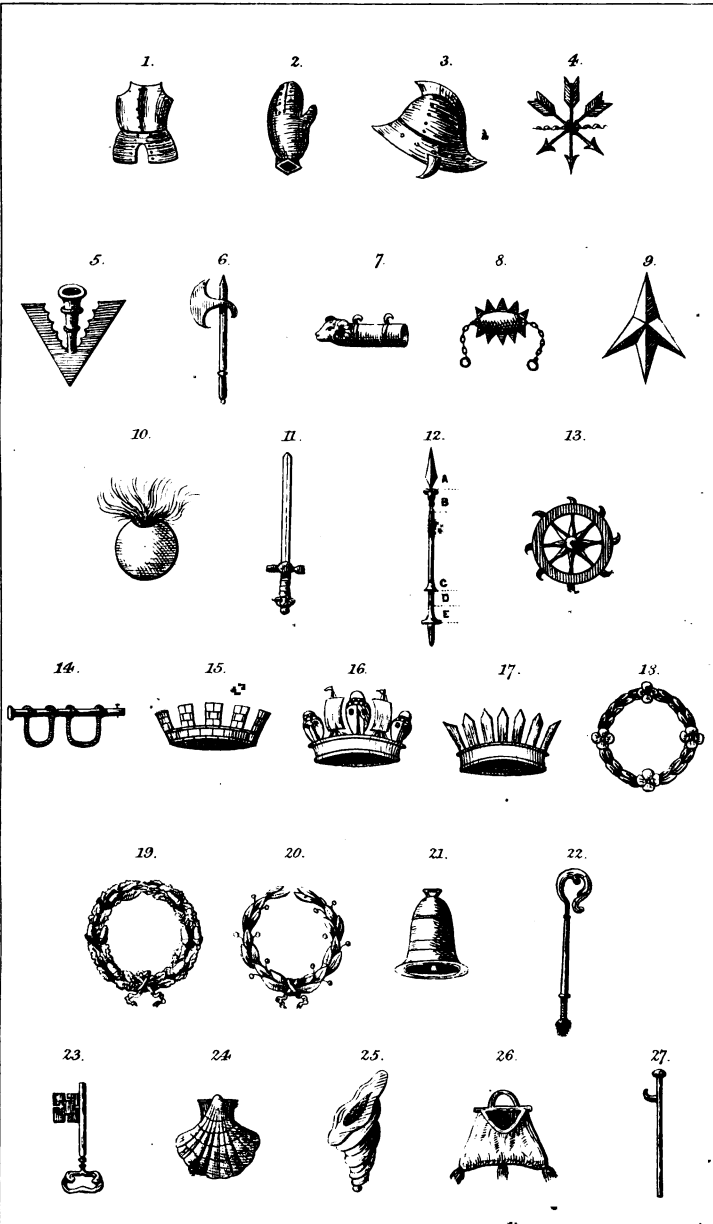
[NOTE B.]—"It was a custom among the Persians, when they went to war, for each man to cast an arrow into a chest which was placed before the King; and at their return, every one received his own shaft; thus, by the number of arrows remaining, the number of the deceased and missing were certainly known."

The *Axe* has different forms and denominations. The *Battle Axe* is drawn as in the illustration. The *Locharbar Axe* has a very much wider and more crescented blade, with a longer handle, curved outwards; and the *Pole Axe* (or *Halbert*) has a much longer and straighter handle, the blade having a top somewhat similar to the *spear-head*. They are all "old and well-esteemed armorial devices." The *handle* is called a *helve*.—The tincture of the headings, armings, and garnishings of the *Battering Ram* must be mentioned.

Both the *Long-Bow* and *Cross-Bow* are found in Armoury. The position of the former must be mentioned, as also the tincture of its *string*. This formidable weapon teaches us *the value of assistance and help*, for without the Arrow it is of no avail.—The *Culverin* (or *Chamber*) is a small species of Cannon.—*Chain-Shot* (quaintly termed in old blazon "*murthering chain-shot*") are unusual devices in heraldry. They are drawn as in the illustration. *Cannon-Balls* are also rare, but they occur in the arms of the ancient Welsh and Irish Family of THOMAS (now represented by Jocelyn Henry Connor Thomas of Oldderig and Everton, Esq., in the Queen's County, whose younger brother is Major-General Henry Thomas, C.B., formerly M.P. for Kinsale, and whose cousin, Lieut.-Gen. William Bartholomew Thomas, was the last Governor of Tynemouth Castle and Cliff Fort).

[NOTE.]—The ancestor of this family was the first Master of the Artillery in the Wars of England against France, when cannons were introduced upon the battle-

# PLATE XXI.



Solima Sloane Evans del<sup>o</sup>

Frise & Markes, Lith. Exeter



field. For his extreme valour and skill in the engagement, the Monarch dubbed him Knight-Banneret on the field—assigned to him and his descendants (in lieu of their paternal bearing), the coat they now bear (and which the writer of this work quarters), “Gules 6 cannon-balls (3 and 3 barwise) or, and a canton ermine,”—and gave him moreover a ring (from his finger) which has been transferred, as an heirloom, from father to son, until the present time.

The *Cheval Trap* (or *Caltrap*, or *Galtrap*) was an instrument consisting of iron spikes or points, so contrived that whichever way it was thrown upon the ground one of the spikes would be directly upright. It was intended to wound the horses’ feet, and make them stumble; thus putting the riders to disadvantage and confusion.—The *Fire Brand* is usually borne *raguly*—(See that term, page 41).—The *Grenade* (or *Fire-Ball*) is a species of bomb-shell, represented with *flaming tops*.—The *Match* is a piece of twisted hemp, in the form of a wreath, with a long end, and kindled. It occurs in only a very few cases.—The *Sword* is, of course, a frequent and ancient bearing, and is the apt emblem of a *soldier’s honour, and prompt execution*. Its proper position is with the point upwards, unless otherwise ordered. The tincture of the *hilt* and *pommel* must be expressed. The Sword has the various names of *Scymetar*, *Sabre*, *Falchion*, *Curtelaz*, *Seaz*, &c., according to its form. A short sword or dagger is met with in some Scotch coats, which is usually called a *Skean*. The piece of metal at the end of a scabbard is called a *Crampet*.—The *Tilting-Spear* is also an honourable bearing, and of great antiquity. The several portions of the spear are used in Heraldry; viz.: the *Spear-head*, *Coronel* and *Tilt-staff*, *Vamplet*, and *Burr*, &c. These are expressed in the illustration by the letters A (the *Head*), B (the *Coronel*), C (the *Vamplet*), D (the place for the hand), E (the *Burr*). In addition to these, the upper half of a spear (called a *demi-spear*), and the lower half (called a *broken spear*) are seen, especially in Crests.

[NOTE.]—Under this head may be mentioned the *Petronel* (a species of pistol), the *Staff-Sling*, and *Swepe* (an instrument used in olden times to throw large stones into the fortifications of the enemy).

### EMBLEMS OF CAPTIVITY AND PUNISHMENT.

1.—CATHERINE WHEEL.—[Plate XXI., fig. 13.] 2.—SHACKBOLT.—[Fig. 14.]

The *Catherine Wheel* is the emblem of *innocence and martyrdom*; “for by this kind of wheel did St. Catherine endure one of the most horrible of deaths.” The families of SCOTT, MATTHEWS, &c., bear it.

[NOTE.]—“St. Catherine was born at Alexandria, and converted to Christianity about the year 305. She openly rebuked the heathen for their idolatry, and upbraided the cruelty of Maxentius, the Emperor, to his face. She was condemned to suffer death by rolling a wheel, stuck round with iron spikes or the points of swords, over her body.”—[Bp. Mant.]—The 25th day of November is dedicated to her in the Romish Calendar.

The *Shackbolt* (or *Fetterlock*) "is a fitting and honourable guerdon for him that by his valour shall in the wars take his enemy and retain him as his prisoner." It is represented sometimes with *single*, and sometimes with *double* shackles. The illustration affords an example of the *latter*.

[Note].—The *Chain*, *Padlock*, and *Scourge*, are also emblems of captivity and punishment.

### TROPHIES OF VICTORY AND REWARD.

- |  |                                 |
|--|---------------------------------|
| 1.—MURAL CROWN.—[Plate XXI., fig. 15.] | 4.—CHAPLET.—[Fig. 18.]          |
| 2.—NAVAL CROWN.—[Fig. 16.]             | 5.—CIVIC WREATH.—[Fig. 19.]     |
| 3.—VALLARY CROWN.—[Fig. 17.]           | 6.—TRIUMPHAL WREATH.—[Fig. 20.] |

The *Mural Crown* "served as a recompense to him who first mounted on the walls of a besieged town, and there fixed his general's standard. It was raised with parapets and battlements of gold."—The *Naval Crown* "was made with a circle of gold, relevating, like prows and poops of ships, and was bestowed upon Captains, or those who first grappled the enemy's galleys, and boarded them."—The *Crown Vallary* (or *Palisado*) "was made of gold, with raised pales or stakes, given by the general of the army to those who first enfranchised the enemy's camp, and so forced the palisado."—The Wreath called the *Chaplet* is always represented as in the illustration, and is of great antiquity and honor. It has *four* flowers at equal distances from each other.—The *Civic Wreath* (or *Crown*) is composed of *Oak Leaves* and *Acorns*, tied together with a riband. It was the emblem of *honor*, and was given to him who had saved a Brother Citizen's life.—The *Triumphal Wreath* (or *Crown*) is of *laurel leaves*, accompanied with berries.

[NOTE].—There are also the Wreaths *Spinea*, *Obsidionalis*, *Bacchanalis*, *Minerva*, *Alma*, *Olympica*, *Ovationalis*; but these belong more to Roman history than British heraldry.

## [SECTION C.]—"RELIGIOUS."

## 1.—ECCLESIASTICAL.

## 2.—VARIOUS FORMS OF CROSSES.

## ECCLESIASTICAL.

1.—BELL.—[Plate XXI., fig. 21.]

2.—CROSIER.—[Fig. 22.]

3.—KEY.—[Fig. 23.]

4.—ESCALLOP.—[Fig. 24.]

5.—MITRE.

6.—WELKE.—[Fig. 25.]

7.—PALMER'S SCRIP.—[Fig. 26.]

8.—PALMER'S STAFF.—[Fig. 27.]

The *Church Bell* is not a scarce bearing, and is of ancient use in Heraldry.—The *Crosier*, *Key*, and *Mitre* pertain to the arms of Episcopal Sees rather than to private coats; but the *Key* is borne by numerous families, perhaps originally assumed in reference to Ecclesiastical Patronage or Distinction. The Devon family of BRANSCOMBE (for example) bear this charge, in addition to the *Sword* (a common emblem in Episcopal coats), and this evidently alludes to the position of a Collateral Ancestor of that family, Walter-de-Branscombe, Bishop of Exeter in the 13th century. His splendidly frescoed and emblazoned tomb is on the south side of the Lady Chapel, in Exeter Cathedral. The *Key's* proper position is with the *wards upwards*, and turned to the *Dexter* side.—The *Escallop* is as frequent and honourable a bearing as any in Heraldry. "The use of this in arms signifieth the first bearer thereof to have been a Commander (chiefly in the *Crusades* or *Holy Wars*), who by his virtues and valour had so gained the hearts of his soldiers that they desired to follow him even into danger's mouth; and that he, in reciprocation of their love, had ventured to sacrifice himself for their safeguard." This (as well as the *Palmer's Scrip* and *Staff*) is the badge of Pilgrims. "The *Escallop-shell* (says Sylvanus Morgan) is the ensign of the Apostle St. James, whereof Pilgrims made use in their voyages to his sepulchre, gathering them on the sea shore, and fastening them on their hoods or hats, as a mark of their pilgrimage: like them that go the great voyage to Jerusalem, and at their return bring *Palms* with them, therefore called *Palmers*." The *Escallop* is borne by the PRELATES, TRACEYS, PRINGLES (anciently PILGRIM) &c., &c.—The *Welke* (another species of shell) "should remind us that we are to view the infinite variety of Nature's workmanship (manifest even in the very shells of fishes) with wonder, and that we should praise God for his goodness, admiring his omnipotence and wisdom."—The *Palmer's Scrip* and *Staff* are of great antiquity, but not by any means of frequent use. It is necessary to mention the tincture of the trimmings of the *former*, and the *heads, rests* and *ends* of the latter.

[NOTE.]—In addition to these may be mentioned (as very rare bearings), the *Torch*, *Manchet*, (or flat cake), and *Candlestick*.



## CROSSES OF VARIOUS FORMS.

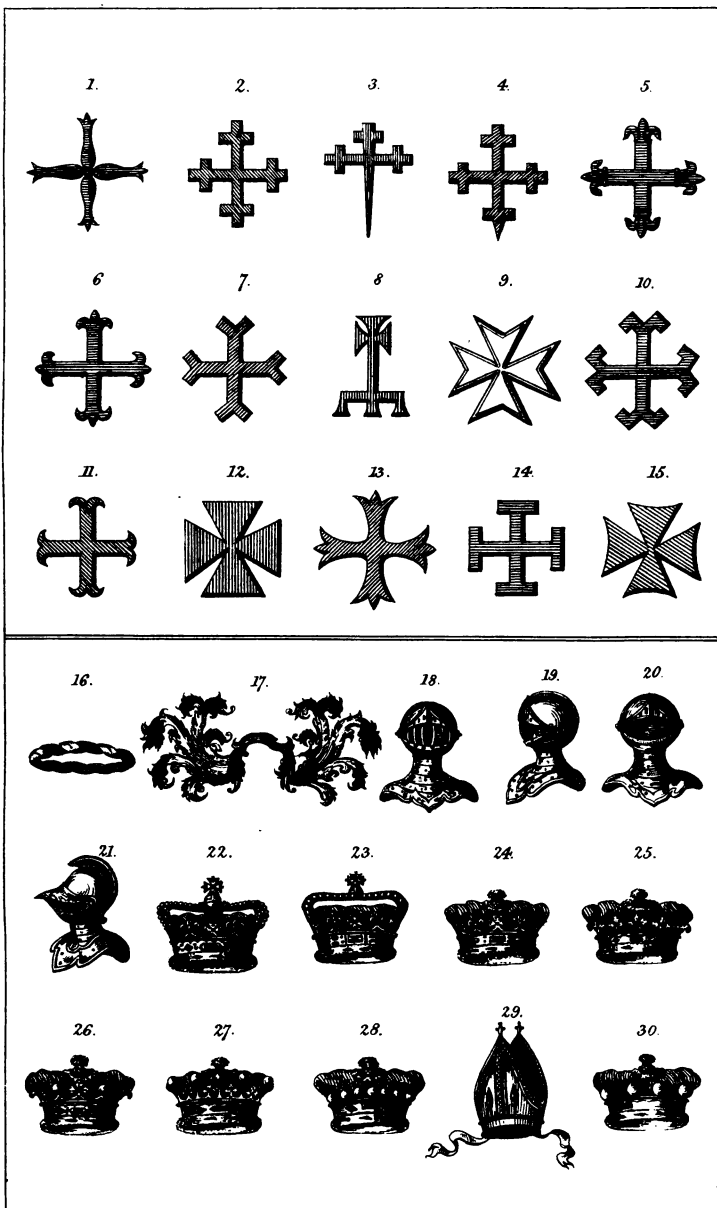
The following list comprises those which are generally met with in British Heraldry :—

- |   |                           |
|---|---------------------------|
| 1.—ANCHORED.                              | 19.—FURCHY.—[Fig. 7.]     |
| 2.—AVELLANY.—[Plate XXII., fig. 1.]       | 20.—GRINGOLLEE.           |
| 3.—BARBED.                                | 21.—LAMBEAUXED.—[Fig. 8.] |
| 4.—BOTONNY.                               | 22.—LONG-CROSS.           |
| 5.—CALVARY.                               | 23.—MALTESE.—[Fig. 9.]    |
| 6.—CROSSLET.—[Fig. 2.]                    | 24.—MILLRINY.—[Fig. 10.]  |
| 7.—CROSSLET-FITCHY.—[Fig. 3.]             | 25.—MOLINE.—[Fig. 11.]    |
| 8.—CROSSLET-FITCHY IN THE FOOT.—[Fig. 4.] | 26.—PATEE.—[Fig. 12]      |
| 9.—DEGRADED.                              | 27.—PATEE-FITCHEE.        |
| 10.—DE QUATRE PHEONS.                     | 28.—PATERNOSTER.          |
| 11.—DE QUATRE PIECES DE VAIRE.            | 29.—PATONCE.—[Fig. 13.]   |
| 12.—DE SEIZE POINTES.                     | 30.—PATRIARCHAL.          |
| 13.—DOUBLE FITCHY.                        | 31.—POINTED.              |
| 14.—ENTRAILED.                            | 32.—POMMETTY,             |
| 15.—ERMINEE.                              | 33.—POTENT.—[Fig. 14.]    |
| 16.—ESTOILEE.                             | 34.—POTENT-FITCHY.        |
| 17.—FLEURY.—[Fig. 5.]                     | 35.—TEMPLAR.—[Fig. 15.]   |
| 18.—FLORY.—[Fig. 6.]                      | 36.—TEUTONICK.            |

[NOTE].—The bearing of the *Cross* in these various forms as a *Common Charge* must not be confounded with the *PROPER Charge of that name*.—[See Pages 75 and 90, especially the *note* in the former page].—The rule seems to be this: “If the *Cross* should extend to the boundaries of the shield, and be of the proper size (one-fifth, or one-third), and also simple and plain, then is it to be esteemed *proper*; if not, it is a *common charge*.”

Those numbers which have been illustrated in Plate XXII., scarcely need any further remarks, but particular attention must be paid to their exact form. 1. The *Cross-Anchored* differs from the *Moline* (No. 25) in the ends of each arm being bent backwards, more in the shape of the limbs of an *Anchor*. 3. (*Barbed*) terminates in a *triangular barb*. 4. The Arms of this Cross terminate in a *trefoil*, and it is often designated ‘*Treflée*’ on this account. 5, 22, 30. (*Calvary*, *Long*, and *Patriarchal*.) are thus shaped: The *Long Cross* is a perfect *Crucifix* in form; the *Calvary* is the same placed upon *three steps*; the *Patriarchal* (or *Lorraine*) differs from the *Long Cross* in having a second horizontal bar above that of the *Long Cross*. 9. (*Degraded*) is a *plain Cross*, the arms of which terminate in *steps* (generally *three*), the last of which touches the extremities of the Shield. 10, 11. These consist (the former) of 4 *pheons*, the points of which are placed towards each other; (the latter) of four little shields in the form of *Vaire*, (See that term in Chapter on *FURS*.) the points of which are similarly placed. 12. (*De-seize-pointes*.) This name refers to the 4 *points* or indentations at the end of each arm. 13. *Double Fitchy* (or *Pichy*) has *two points* at the end of each arm,

PLATE XXII.



W. Sloane Sloane-Evans del.

Prise & Marker, Litho. Palace St. Exeter.





"which points are separated by a *lineary interval or space*." 14. The *Entrailed Cross* is a mere outline showing the field within, and terminating in a kind of knot like the ends of a riband. It is said to be always borne *sable*. 15. This consists of four *ermine spots* placed *cross-wise*. 16. *Estoilee* (or the *Star Cross*) consists of *four rays* (*like an Estoile*). 20. *Gringollée* is a *plain cross*, terminated in each limb by the heads of *two snakes*. 27, 34. *Pateé-Fitchy* and *Potent-Fitchy* vary from *Pateé* and *Potent*, in the same way as the *Crosslet-Fitchy* differs from the *Crosslet*. 28. *Paternoster* is a Cross composed of *strings of beads*. 31. The limbs of the *Pointed Cross* (or *urdée*, or *aiguisée*), have a termination somewhat similar to a *chevron*. 32. *Pommetty* (or *Pommée*) has a round ball or apple (*pomum*) at the end of each arm. 36. The *Teutonic* is a perfectly *plain cross* (anciently borne by the Teutonic Knights), and the ends of each arm are square. It differs from the *Cross-Humetty* (or *couped*) which is a mere accidental variety of the Proper or Ordinary Charge, in the shorter size of its limbs.

The *Cross Avellany* is supposed to resemble *four filbert nuts*.—The origin of the terms *Fitchy* and *Fitchy-in-the-Foot* is thus accounted for by Mackenzy: "The Primitive Christians did always carry Crosses with them as marks of devotion; and when they settled themselves in their journey at any place for devotion, they fixed their portable Crosses in the ground."—The points of the *Cross Furchy* (*Forked*) "denote the eight beatitudes to the bearers thereof." The eight points of the *Maltese Cross* (or *St. John of Jerusalem*) have a similar import, but they are also symbolical of the Eight Langues of the Order.—"The *Patriarchal Cross* is crossed twice to denote that the work of Redemption which was wrought on the Cross, did extend both to the Jews and Gentiles."—[Sylvanus Morgan.]—The *three steps* which form part of the *Calvary Cross* signify the three Graces whereby we mount up to heaven, "Faith, Hope, and Charity." When the three arms of a *Calvary Cross* are again crossed (like the *Crosslet*) it is termed a *Crosslet-on-degrees*.—The *Cross Potent* is sometimes called a *Jerusalem Cross*.

[NOTE A.]—Nos. 1, 2, 6, 7, 17, 18, 25, 26, 29, and 33, are the most frequent bearings of this class.

[NOTE B.]—In addition to the preceding list of *crosses*, may be mentioned some which have not been therein inserted, as they are not of such frequent occurrence. Such are (1) The *Cross Annuletty*; (2) *Cercelée*, (or *Recercelée*;) (3) *Crosslet Crossed*; (4) *Formée*; (5) *Formée-Fitchy*; (6) *Patée-Alignée*, &c., &c. The *first* of these is a Plain or Teutonic Cross with an *annulet* at the end of each arm; of the *second*, the Arms are bent backwards in the form of a Ram's horns; the *third* is merely the *Crosslet*, with a cross at each limb; *Formée* and *Formée-Fitchy* differ from *Patée* and *Patée-Fitchy* (Nos. 26 and 27,) in the lines which issue from the centre to each of the *eight points* being *curved* instead of *straight*; *Patée-Alignée* may be described as a *Cross-Patée*, with *circular* instead of *square* extremities. It is right to add that the *Cross-Formée* is often confounded with the *Patée*, but the

description above given will remove all difficulty. Edmonson, Holme, Gwillim, Nisbet, and other old writers, have given a large number of crosses which have not been described in this work, as they seldom, if ever, occur in British Heraldry, and certainly tend to confuse the student. There is a (species of) Cross having only three arms, called the *Tau*, (or *St. Anthony's*,) from its near resemblance to the Greek capital T; but the lines whereof it is composed are circumflexed. This is an emblem of "*Security*," probably in allusion (says Gwillim) to the old saying—"Kill not them on whom ye shall see the letter T."

[NOTE C.]—It has been said "that the *Saltier* (or *St. Andrew's Cross*) may be varied according to the several forms of crosses, except two or three;" but very few cases are seen in Arms, probably only the *St. Julian's*, (which is a *crosslet* turned diagonally in *Saltier* form,) and the plain *Saltier humetty*.

[NOTE D.]—Several of these Crosses receive accidental forms occasionally. For instance: They are said to be *voided*, if the centre part is (as it were) cut away so as to show the *field* through it. If they are bordered or edged of any other tincture, they are said to be *fimbriated*. The arms of PILKINGTON, DUKINFIELD, and KNOWLES, Baronets, illustrate the former case, (viz.: *voided*,) which can be easily distinguished from the *fimbriated* (*Fimbria*, an *edge* or *hem*) by the size, tincture, &c. Another *accidental* form remains to be spoken of. When any of these crosses are *pierced* in the centre so as to show the *field*, they are said to be *Lozenge-pierced*, *round*—and *square*—(or *quarter-pierced*,) according to the shape of the *piercing*. If *Bezants* or *Mascles* are placed conjoinedly so as to form a cross, the terms "*A Cross-Bezanty* or *Masculy*" must be used.

## DISPOSITIONS OF CHARGES.

When many figures of the *same kind* (*fleurs-de-lys, roses, stars, annulets, roundles, mascles, &c., &c., &c.*) are borne in a coat, their *number, position, and disposition* must be expressly mentioned.—Two may be put either *in pale* or *in fess*.—THREE may be *in pale, in fess, or in bend*; but the usual mode of placing *three charges* is *2 above, and 1 (of larger size) below*. In this case, their position need not be mentioned, as it is understood.—FOUR are very seldom seen, unless a *Cross* or *Saltier* is placed between them.—FIVE are ranged either *in Cross* or *in Saltier*.—SIX are generally placed *3, 2, and 1* (the middle row of *2* being of larger size than the top row of *3*, and the *1* in the under row being larger still); but *SIX* may be also placed *in two lines* (*3 in each*) either *pale* or *fess-wise*. Another way of bearing *6* occurs in the case of a *bend* between them, *3* being placed on each side of the bend, so as to form a kind of *orle*.—SEVEN is a more unusual number, but either *3, 1, 2, 1, or 3, 3, 1* seem to be the most correct mode of bearing it.—EIGHT are for the most part borne *in orle, or on a bordure*.—NINE are occasionally placed *3, 3, and 3*, but the more correct way would be *3, 3, 2, and 1*.—TEN are usually in rows of *4, 3, 2, and 1* (each row being larger than the one above); but in the *BERKELEY* coat they are divided by a *Chevron*, *6* being above it, and *4* below.—ELEVEN (an unusual number) may be either *4, 3, 4, or 3, 2, 3, 2, 1*.—TWELVE (also an unusual number) have generally a *Cross* or *Saltier* between them, *3* being in each *canton* or *quarter*.

[NOTE A.]—For an explanation of the terms *In Bend, In Pale, In Fess, In Orle, &c.*, see “Chapter on Ordinary Charges,” especially page 94.

[NOTE B.]—When any of these figures are (as it were) strewn over the field irregularly, they are said to be “*sans nombre*,” but if some of them are cut off by the extremities of the shield they are termed “*Semy*” of such and such a charge. This is perhaps a better definition of the terms “*Sans Nombre*” and “*Semy*” than that which appears in pages 68 and 69. The latter case (“*Semy*”) is of more frequent occurrence than the former.

[NOTE C.]—It often happens that, by the addition of a *Canton, &c., &c.*, to the coat, some of these figures are obscured or hidden from the view; and only *2 out of 3, or 5 out of 6, &c., &c.*, are visible. In such cases, they must be mentioned just as if there were no such obscuring charge.

## THE EXTERNAL ORNAMENTS OF THE ESCUTCHEON.

"These are certain ornaments externally annexed to the coat armour of any gentleman, by reason of his advancement to some honour or place of eminency by the gracious favour of the Sovereign, as an honourable addition to his generous birth. Of these there are divers particulars, which being conjoined and annexed to a coat armour, do constitute an achievement. Some of these ornaments are placed *above* the Escutcheon, some *under* it, some *round*, and some *on each side* of it, &c."—[Gwillim.] They are as follows:—

- |                          |                            |
|--------------------------|----------------------------|
| [Above.]                 | [Below.]                   |
| 1.—CREST.                | 7.—SCROLL.                 |
| 2.—WREATH.               | [Behind.]                  |
| 3.—LAMEREQUIN.           | 8.—MANTLE.                 |
| 4.—HELMET.               | * * *                      |
| 5.—CROWN OF CORONET, &c. | 9.—BADGES AND COGNIZANCES. |
| [On each side.]          |                            |
| 6.—SUPPORTERS.           |                            |

### THE CREST.

I have placed the *Crest* first of all the External Ornaments, as being the top or highest of them all. It is derived from the Latin word "*Crista*," signifying "*the Comb or Tuft on the head of a Bird*." Hence the origin of Crests, which were formerly more highly esteemed than the *Coat of Arms* itself; inasmuch as those warriors were alone allowed to wear them on their helmets, who, by their superiority in military rank, required some distinguishing mark in the battle field, as a rallying point for the rest, if in danger of being dispersed.

The antiquity of Crests is very great—[See Introduction, page xiii.]—and probably, as we now see them, as early as the reign of Richard the First, but certainly anterior to the use of hereditary devices.

The first Crests were principally figures of animals, which by their ferocity, daring, or cunning, &c., were apt representations of the character of the

bearer. At present, almost all the devices which have been enumerated under the head of Common Charges (whether Natural, Chimerical, or Artificial) are borne and assumed as Crests. The same rules and terms are in every respect applicable to the blazon of the *Crest* as to charges within the Shield.—In the account given of Artificial Charges, mention has been occasionally made of *Crests* and *Supporters*.

[NOTE.]—Many very old families have never borne a *Crest*. Ladies are not under any circumstances allowed to use them, with the single exception of the Queen.

#### THE WREATH.

This was a circular roll of *silk*, twisted with a piece of *gold* or *silver* cord. If or should be the principal *metal* of the coat of arms, gold cord would be used; if *argent*, silver cord. Again: The colour of the silk depends upon the principal *colour* in the coat of arms. But it must be noticed that if (as in the BOSCAWEN, FRENCH, and GRESLEY Coats) a *fur* predominates as a principal tincture instead of a *metal* or *colour*, the chief portion of that *fur* must be taken (either *metal* or *colour*) to make with the other principal tincture of the coat the necessary supply for the *Wreath*. Upon this ornament is placed the *Crest*, and, as it is seen in engravings or paintings, consists of 6 coils, alternating in tincture, the *first* being invariably the *metal*, the *next* the *colour*, &c.—[Plate XXII., fig. 16.]

[NOTE A.]—"In the time of Henry V., and long after, no man who was under the degree of a Knight, had his *Crest* set upon a *Wreath*; but this, like other prerogatives, has been so far infringed that (like the use and adoption of the *Crest* itself) everybody now-a-days uses a *Wreath*."

[NOTE B.]—You may often see the *Crest* issuing out of a 'Coronet,' or circle of gold (either *Ducal*, *Celestial*, *Eastern*, *Mural*, *Naval*, *Obsidional*, &c., &c.); and sometimes placed upon a 'Chapeau-de-Maintenance' (Ducal-Cap, or Cap-of-Dignity) instead of upon a *Wreath*.—[See Plates XIX., figs. 12—15, and XXI., figs. 15—17.] This variety must be particularly mentioned in the description of the *Crest*; moreover, it must not be confounded with the CORONET, which forms the well-known badge of the Nobles-Majores. The practice of substituting the *Coronet* or *Chapeau* for the *Wreath* did not come into general use till the middle of the 16th century, but unfortunately, in these latter days, families have been allowed to bear them who have no just pretensions to what these circles of gold (which are imitations of the olden wreaths of leaves and grasses) allude to: 'Military conquest and victory.'

[NOTE.]—There is no necessity for making mention of the *Wreath* as a support for the *Crest*, but if a *Crown* or *Chapeau* be substituted, it must be fully described.

#### THE LAMBREQUIN.

The *Lambrequin*, which was affixed to the top of the *helmet* and hung behind and on each side of it, was composed of two pieces of cloth, "jagged or



cut into grotesque and fanciful shapes.”—[Plate XXII., fig. 17.] These, which have been called by Gwillim “*fourishings*,” are described as the ancient coverings of helmets to preserve them or the bearers from the injury of the weather; but the French Heralds assure us that originally they had a good effect in the field of battle, by preventing the force of the sword cuts, and entangling the adversary’s blade: and therefore the more cut and ragged they appeared, the more honourable they were accounted.

[NOTE.]—This ornament has been often, but most erroneously, considered identical with the *Mantle*, which (whatever may have been the origin or import of the *Lambrequin*,) is surely distinct from the *Mantle*, and bears no relation or resemblance to it. It must be recollected that the two tinctures of this appendage should be the same as the *Wreath*; but the Royal *Lambrequin* is of *Ermine* and *Cloth of Gold*.

### THE HELMET.

Having described the *Crest*, *Wreath*, and *Lambrequin*, all of which are placed upon or appended to the *helmet*, it is now necessary to treat of this portion of the Achievement itself. Without entering into particulars which concern the Armourist (literally speaking) rather than the Herald, I shall endeavour to point out all that is needful to be known in the Science we are considering. The grade of the bearer is at once known by its *material*, *form*, and *position*. In British Heraldry there are *five* kinds of helmets:—

1. The SOVEREIGN’S was of *burnished damasked gold*, and borne *full-faced* with *six* (according to Morgan, *nine*,) *bars* or *grills*. This also pertained to Princes of the Blood.—[Plate XXII., fig. 18.]

2. A DUKE’S helmet was of *silver*, figured with gold. It was *full-faced*, and had but *five bars*.

3. The *third* kind belonged to all who were dignified with the Peerage under the degree of a Dukedom, viz.: MARQUESSES, EARLS, VISCOUNTS, and BARONS. It is (as the former) of *silver* figured with *gold*, but is placed in *profile*, and has only *three bars* visible, (but *five* are the real number.)—[Plate XXII., fig. 19.]

4. The BARONET’S and KNIGHT’S helmet is of *polished steel*, figured with *silver*, *full-faced*, and *without bars*.—[Plate XXII., fig. 20.]

5. The ESQUIRE’S and GENTLEMAN’S helmet is of *polished steel*, in *profile*, and in form *close*, (*without bars*).—[Plate XXII., fig. 21.]

[NOTE A.]—The shapes of the helmets used in heraldry to denote the various degrees are not of older date than Queen Elizabeth’s reign. Gwillim states that “the *King’s*, *Duke’s*, and *Knight’s* full-faced casques do betoken *Authority*, *Dirac-*

*tion*, and *Command*; whereas the profile helmets of the *Marquesses*, *Earls*, &c., and *Esquires*, &c., signify attention and observance in their several degrees." They should all be lined with *crimson*.

[NOTE B.]—The Committee of the Baronetage for Privileges suggest that '*four golden grills*' should be added, as a distinguishing mark, to the open helmet of Knighthood now used by them in common with Knights. This addition would at once show the combination of 'hereditary' and 'personal' honour.

[NOTE C.]—Modern Herald-painters are in the habit of figuring the Knight's and Esquire's helmet with *gold*. This is a very unwarrantable practice, only worthy of their performances in other matters of Arms.—[See Note B. in page 56.]

### CORONETS, &c.

The *Crowns* and *Coronets* which are now used to distinguish our royal and noble estates are the following:—

THE SOVEREIGN'S CROWN is a circle of gold, (within which is a crimson velvet cap, lined with taffeta, bordered with ermine,) enriched with pearls and precious stones, and heightened up with four Crosses-Patées, and four Fleurs-de-lys alternately: from these rise four arched diadems adorned with pearls, which close under a mound, surmounted of a Cross-Patée.—[Plate XXII., fig. 22.]

[NOTE.]—Every portion of this Crown is highly symbolical.

THE PRINCE OF WALES' CORONET differs from the Royal Crown in its having only *two* instead of *four* arched diadems.—[Plate XXII., fig. 23.] The Prince of Wales' *Feathers* form also a well known cognizance of the Heir of the British Crown.—[See page 133.]

THE CORONET OF PRINCES OF THE BLOOD-ROYAL resembles the Prince of Wales' with the exception of the arches, which are omitted. The crimson cap is turned up with ermine as before, and at the top is a golden tassel.—[Plate XXII., fig. 24.] This Coronet belongs to "the *Children* of the Sovereign," but the *Grand-children* bear Crosses-Patées and Strawberry-Leaves (instead of Fleurs-de-Lys) alternately. His Majesty George the Second assigned to his Granddaughters (the children of H. R. H. the Prince of Wales,) a Coronet consisting of *Crosses*, *Fleurs-de-Lys*, and *Strawberry-Leaves*. This last is now usually borne by Princesses.

THE DUKE'S CORONET consists of the circle and cap as before, with *eight strawberry leaves* instead of the *crosses* and *fleurs-de-lys*, &c. Only *five* of these are seen in the illustration.—[Plate XXII., fig. 25.]

[NOTE.]—The Duke's Coronet must not be confounded with the Ducal-Crown (or plain circle of gold, which shows *three* strawberry leaves,) out of which the

Crest in some cases issues instead of a Wreath.—[See Artificial Charges under the head of DIGNITY, and Note B. under CRESTS.] The absence of the velvet cap in the latter case will tend to make a distinction between them.

The CORONET OF A MARQUESS differs from the Duke's in having *pearls* (in reality *silver balls*) placed alternately with the *strawberry leaves*.—[Plate XXII., fig. 26.]

The EARL'S CORONET consists of the cap and circle as before, heightened with eight pyramidal points, on the tops of which are as many pearls (or balls), and are placed alternately with as many strawberry leaves. Five of the high points are seen in a drawing.—[Plate XXII., fig. 27.]

The VISCOUNT'S CORONET differs from the preceding ones, in having a row of *twelve pearls* (or silver balls) set close upon the rim of the golden circlet. The number has been also stated to be *sixteen*, and Porny says that "there is no limited number in a Viscount's, showing his prerogative above the *Baron's*, whose is limited." As seen in drawings it consists of *seven* (or as some say *nine*) balls.—[Plate XXII., fig. 28.]

The BISHOP'S MITRE.—The *Mitre* occupies the place of *Coronet*, *Helmet* and *Crest* in a Bishop's Achievement. It is a circlet and high cap of gold, richly chased and cleft at the top, with a Cross-Patée upon each point. From the lower part of the circlet hang two ribbons of royal purple fringed with gold.—[Plate XXII., fig. 29.] The Archbishop's Mitre and that of the Bishop of Durham issue out of a *Ducal Crown*. The use of this variation by the Archbishops is of late date; but the Bishop of Durham (who is also a Count Palatine, and Earl of Jedburgh,) has been so distinguished for upwards of three centuries.

The BARON'S CORONET differs from the Viscount's, in having only *six pearls*, (but of larger size and not so close,) *four* of which are visible in profile.—[Plate XXII., fig. 30.]

\* \* \* \* \*

Some of the BARONETS have lately formed themselves into a Committee for the purpose of resuming their dormant privileges and adopting such ornaments as they are clearly entitled to in consideration of their just and proper position among the "NOBILES MAJORES." They are anxious to prevent the anomaly of BARONETS being the only degree of *Hereditary Dignity* in this realm, without a *Coronet*. They have, therefore, justly assumed the cap and circle of gold with *four* pearls (instead of *six*, as the Barons), only *two* of which are seen in a drawing.

[NOTE.]—In some armorial illustrations of *ancient date*, the *Coronet* consists of "the circlet of gold, distinguished by leaves, pearls, &c., as above mentioned,

but without the cap." Previous to the Restoration of Charles the Second, Barons wore simply "Velvet Caps turned up with ermine." The same Monarch also granted the use of Coronets to Peers of Scotland and Ireland.

#### SUPPORTERS.

Those figures of Animals which are placed on each side of the Shield are called "*Supporters*." Menestrier traces back their use to Jousts and Tournaments, but Mackenzy states that they took their rise from the custom of supporting or leading such as were invested with any title or honour into the presence of the Prince or Sovereign. Peers, Baronets, and Knights are alone entitled to their use. It is a matter of doubt whether the eldest sons (or heirs apparent) of Peers may not bear them. At any rate they do generally use them. Some few heads of distinguished houses, Chiefs of Scottish Clans, and Irish Septs, and Representatives of Welsh Princes, Lords of Manors, &c. have also authority to bear *Supporters*.

[NOTE.]—The officials in the Herald's College deny the use of Supporters to any Baronets, but those of "Nova Scotia." The Baronetage Committee have, however, clearly proved their right, and have proposed to adopt "Two Equites Aurati," because, whilst such figures, in their general outline, will be of a uniform character, their liveries and banners (held in the interior hand,) will sufficiently particularize each family bearing them. Thus these Supporters will combine all that is necessary in such embellishments, whether as symbolizing the Order or individuals.

#### SCROLL.

Underneath the Shield is placed the riband or SCROLL on which the "MOTTO" is inscribed. The tinctures of the *Scroll* should be regulated by those of the arms, but unfortunately this rule is too often broken. The colours of FAMILY LIVERIES depend also upon this rule.

[NOTE.]—MOTTOES are generally Latin or French sentences, but there are a few in English, Gaelic, &c., Italian, German, and even Greek. Pory has divided them into three Classes: *Enigmatical*, *Emblematical*, and *Sentimental*. The origin of many of them forms a very interesting study. The Duke of Athole's "*Furth Fortune and Fill the Fetters*" is most singular and unaccountable. Others are allusive: "*Forte scutum salus ducum*," pertains to the FORTESCUE; "*Ne vile velis*," to the NEVILL; and "*Ver non (Vernon) semper vires*," to the VERNON families. In some cases they allude to the Charges in the Shield. Such are the MARQUESS OF CHOLMONDELEY's ("*Cassid. tutissima virtus*," alluding to the *helmets*); and the EARL OF JERSEY's ("*Fidei Coticula Crux*," to the *Cross*). *Mottoes* are not (as the *Crest* is,) necessarily hereditary, but though they may be changed at pleasure, there is surely no necessity for so doing.—Some few old families have no motto; while others, bear a second *Scroll and Motto* over the *Crest*. This may be termed by way of distinction a "CRI-DE-GUERRE," or WAR-CRY.

## MANTLE.

The *Mantle* is a robe of estate upon which the achievement was placed. It has of late years fallen into disuse. It was generally seen "of red velvet," with "white linings or doublings." The Royal Mantle consists of cloth of gold turned up with ermine. No one under the degree of the Peerage, (or as others say Knighthood,) should have the lining or doubling of *fur*, but of *taffets*.

## BADGES, OR COGNIZANCES.

The term "*Cognizance*" must not be confounded with the *Crest*. Many authors have fallen into the mistake of speaking of the *Crest* as a "*Cognizance*." Only a *very few* of the most illustrious of our families, and Chiefs of the Scottish Clans bear them. They consist of a device generally placed near the *Crest* or *Helmet*, but perfectly independent of the former; and indeed are scarcely to be considered *Armerial*. The PLANTAGENETS bore the *Broom* (*Planta-Genista*) from which their name is derived; the YORKISTS and LANCASTRIANS were distinguished by the *White and Red Roses*; the TUDORS by the *Rose and Portcullis*, &c., &c. There are also *National Badges*: the *Thistle* of Scotland, and *Shamrock* of Ireland. The PERCY family bear a "*Shackbolt within the horns of a Crescent*." The NEVILLES are distinguished by the Tudor badges before specified, one of which is placed generally on each side of the *Crest*.—A few other families have a badge of another description, "*THE KNOT*."—The BOURCHIER, BOWEN, DACRE, HARRINGTON, HENEAGE, STAFFORD, and WAKE families, &c., &c., give their names to *Knots* of peculiar character, which belong almost exclusively to those families. The HARRINGTON Knot is however identical with the "*Fret*."—[See page 80, and plate X., fig. 11.]—Another species of BADGE is that which hangs from the COLLAR, and forms a portion of the Heraldick Insignia of "*Knighthood*;" but as both the COLLAR and pendent BADGE are "*Personal Decorations*" as well as "*External Ornaments*," it will be better to give their description in the Account of "*MARSHALLING*," which forms the *Second Division* of "*THE GRAMMAR OF HERALDRY*."

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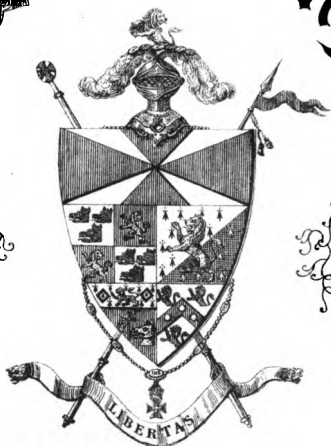
SOME ACCOUNT OF MARSHALLING.

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SOME ACCOUNT OF

# Marshalling.



Rev. William Sloane Evans.

B.A. K.C.T. &c.  
Trin. Coll. Cantab.



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# SOME ACCOUNT OF MARSHALLING.

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The Art of Marshalling, which forms a Sequel to that of Blazon, "is an orderly disposing of *Sundry* Coat Armours pertaining to distinct families within one Shield; which *conjoining* of Coat Armours may betoken either marriage with, descent from, or alliance to, those whose Arms are united with the Family Bearings." So that as "BLAZON" teaches a Student the mode of decyphering a *single* coat, "MARSHALLING" instructs him in the due arrangement of *any number* of coats within the Escutcheon, either by *Impalement* or *Quartering*.

[NOTE.]—In addition to this, the "Art of Marshalling" embraces the knowledge of disposing of all persons and things, according to the rules of Precedency, in all Solemnities and Celebrations, as Coronations, Marriages, Funerals, Triumphs, Levees, &c."

The subject will be considered under the following heads:—

- 1.—IMPALING.
- 2.—QUARTERING.
- 3.—GENEALOGIES.
- 4.—HATCHMENTS, AND MONUMENTS.
- 5.—LAWS AND SCALE OF PRECEDENCE.

## I. "IMPALING."

The mode of joining the two coats of a husband and wife (or in heraldic language *Baron* and *Femme*), is by drawing a perpendicular line down the centre of the Shield, and placing (as in Genealogies,) the *husband's* on the *Dexter* side, and the *wife's* on the *Sinister*. This is called *impaling*.—[Plate XXIII., Fig. 1.]

[NOTE A.]—If the wife be an heiress, or co-heiress, (that is, become the representative of any branch of her family by the absence of male issue,) her Arms are not *impaled* with her husband's, but placed on a small shield, or "ESCUTCHEON OF PRETENCE," on the centre of her husband's shield.—[Plate XXIII., Fig. 2.] The issue of such a marriage would then bear the *mother's* as well as the *father's* arms *quarterly*, and as many more quarterings as they may be entitled to, by the marriages of their ancestors with heiresses.

[NOTE B.]—If a coat which has in it a *bordure*, *orle*, or *tressure*—[See those charges] be *impaled* with another coat, that portion of the *bordure*, *orle*, or *tressure*, on the side which is conjoined to the other coat, must be wholly omitted. This rule does not apply to a coat which has those charges, when it is *quartered* with others.—[See Page 79.]

[NOTE C.]—Modern Heralds have devised a plan by which a Man may place the Arms of two, three, or more Wives with his own, if he may have married so often; but the “correct” way is to *discontinue* the bearing of a deceased Wife’s Arms, in the event of a subsequent marriage. When a Widow marries again, she discontinues the use of her *first* husband’s Arms. If a Man marries a second time, the first Wife being an heiress, her Arms are placed in an *Escutcheon of Pretence* on the centre of the dexter side, over her husband’s; and the *second Wife’s* occupy the *sinister* side.

The first mode of *Marshalling* the Arms of *Baron* and *Femme* was in two separate shields placed side by side and touching each other. This mode was called “*ACCOLLIES*.” Another ancient manner of impaling, was by “*DIMIDIATION*,” in which case the *dexter* half of the *husband’s* was joined to the *sinister* half of the *Wife’s* Arms. This mode, which of course concealed half of each Coat, produced great confusion, and was exchanged for the present manner of impaling the entire Coats.

[NOTE A.]—BISHOPS impale their own Arms with those of their *Sees*, the Episcopal Coat being on the *dexter*, and the Family Arms on the *sinister* side; thus denoting a spiritual marriage.

[NOTE B.]—If a Peeress (either in her own right, or that of a deceased husband,) should marry an Untitled Gentleman or one of inferior title, her Coat and External Insignia are placed separately, and on the *sinister* side of her husband’s, but both are usually upon one mantle.

## II. “QUARTERING.”

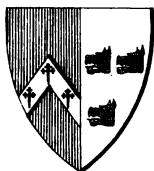
By *quartering*, we show how one family deduces its descent from marriages with heiresses of other houses. For instance, if a man marry either a *sole*, or a *co-heiress*, their children are entitled, at the mother’s death, to quarter her Arms, and also any quarterings to which she may have been entitled with the paternal Coat. The first quarter is assigned always to the *Paternal* Arms; then follows the Coat of the first heiress who married into the family, with any (secondary) quarterings which she may have inherited. After this, are placed the Arms of other heiresses in Chronological order and in the same form; the *last* quarter being given (as well as the first) to the *Paternal* Arms, if there is room. For an example of *Quarterings*, (and also *External Ornaments* [See Plate XXIII., Fig. 5.]

[NOTE A.]—If a daughter becomes an *heiress* to her mother, but not to her father, she may place her Father’s Arms in a *Canton* on her maternal Coat together with all the quarterings she may have inherited from her mother.

[NOTE B.]—Quarterings are to be counted *horizontally*, beginning at the *Dexter-Chief*.

PLATE XXIII.

1.



2.



3.



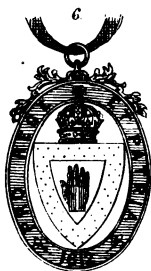
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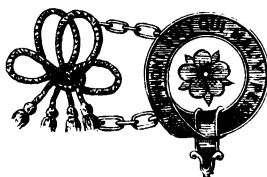
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7.



8.





## III. "GENEALOGIES."

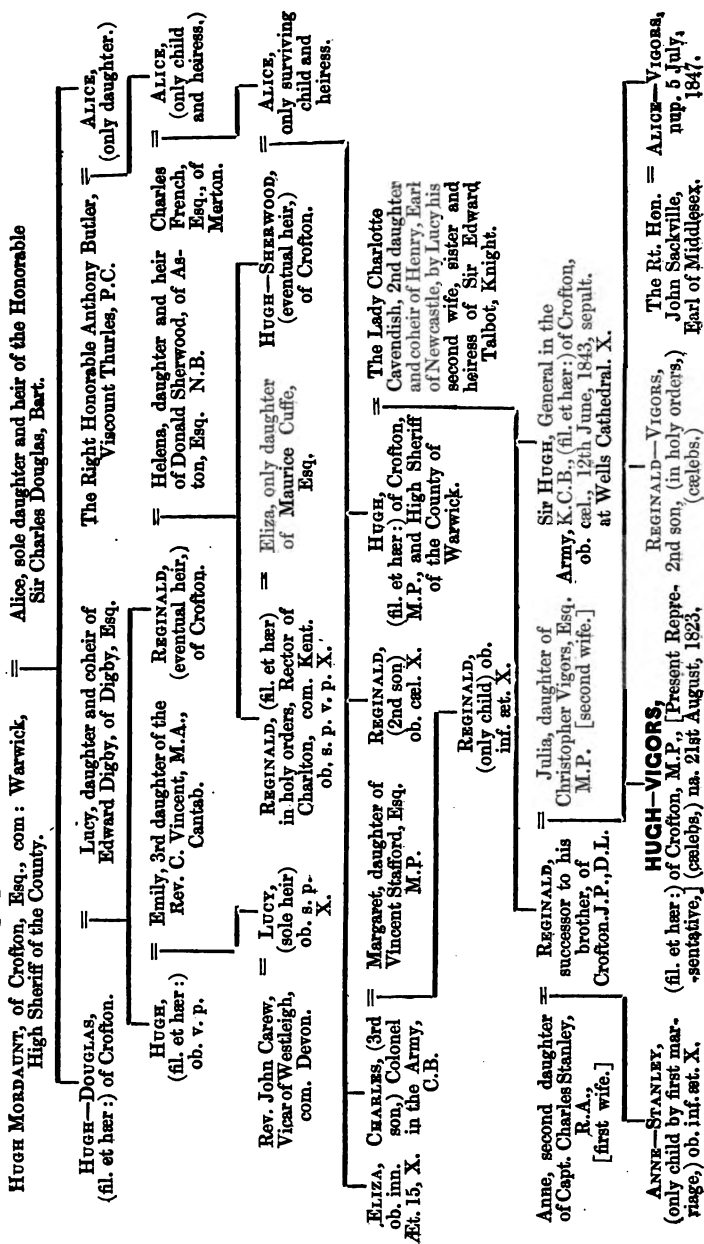
There are two modes of drawing up a Pedigree which in this work will be shown under the heads of "A" & "B." Great care and attention must be given to these systems, which will probably explain each other, and show the correct Marshalling of the different quarterings, as well as the way of compiling a genealogical tree. *Constant Practice* in the systems which have been here exemplified, will *alone* enable the student to attain a perfect knowledge of Marshalling. In the A scheme, it is of course advisable to take up as little room as possible, but not on any account to confuse the arrangement. In the B scheme, the different generations are shown by different marks and figures: for instance—"I, 1, 1<sup>a</sup>, 1<sup>b</sup>, 1<sup>c</sup>, 1<sup>d</sup>, &c., &c., &c." In addition to this, the increasing width of the *dexter* margin in the account of each *successive* generation, and the *even* appearance of the columns, will tend to simplify this abstruse branch of Heraldry. The dates of all Births, Marriages, Deaths, Promotions, Institutions, &c., should be accurately, and in all cases mentioned.

[NOTE.]—By referring to the Genealogical Works of other writers, it will be seen that this plan is not generally sufficiently followed out to facilitate the study of compiling Pedigrees. I have therefore adopted the use of *letters* to distinguish the generations, and preserved throughout the *exact* width of each column. Having found this plan so thoroughly beneficial, I have thought fit to point out its claims and peculiarities.

[NOTE.]—The following list of "*Terms*" (and "*Explanations*") may be advantageously used in the compilation of Pedigrees:—

ABBREV.	IN FULL.	ITS MEANING.	HOW APPLIED.
na. ....	natus or nata .....	born .....	" "
fil. et her..	filius et hæres .....	son and heir .....	" "
m. d. ....	matrimonio duxit ..	married .....	to a son
nup. ....	nupait .....	ditto .....	to a daughter
ob. ....	obit or obierunt ....	died .....	" "
ob. infans.	obit infans .....	died in infancy .....	to those under 5 yrs. of age
ob. juv. ....	obit juvenis .....	died in youth .....	to those between 5 and 15
ob. inf. set.	obit infra ætatem ..	died a minor ..	to a son between 15 and 21
ob. cæcl. ..	obit cælebs .....	died unmarried .....	to a son after 21
ob. inn. ..	obit innupta .....	ditto .....	to a daughter after 15
ob. s. p. ..	obit sine prole ....	died without issue .....	" "
ob. s. p. l.	do. do. legitimâ ....	died without legitimate issue ..	" "
ob. s. p. m.	do. do. masculâ ....	died without male issue .....	" "
ob. s. p. s.	do. do. superstitie ..	died without surviving issue ..	" "
ob. v. p. ..	obit vitâ patris ....	died in the life time of his father	" "
æt. ....	anno ætatis sue ....	age .....	" "
sepult. ....	sepultus, or sepulta	buried .....	" "
seq. ....	sequente .....	following .....	" "
.....	circa .....	about .....	" "
com. ....	comitatu .....	in the county of .....	" "
J. P. ....	.....	Justice of the Peace .....	" "
D. L. ....	.....	Deputy Lieutenant .....	" "
n. f. ....	ni fallor .....	implies "a doubt." .....	to the matter preceding
.....	[ <sup>x</sup> ] .....	implies extinction .....	

## [A.]—PEDIGREE OF MORDAUNT, OF CROFTON.



[B.]—THE PRECEDING PEDIGREE IN ANOTHER FORM.

HUGH MORDAUNT, of Crofton, com. Warwick, Esq., (High Sheriff of the County,) m. d. Alice, sole daughter and heir of the Honorable Sir Charles Douglas, Bart.

*Issue:*

I.—HUGH—DOUGLAS, (fil. et hæc :) of Crofton, m. d. Lucy, daughter and coheir of Edward Digby, of Digby, Esq.

*Issue:*

1.—HUGH, (fil. et hæc :) m. d. Emily, 3rd daughter of the Rev. C. Vincent, M.A., Cantab; ob. v. p.

*Issue:*

1a.—LUCY, (sole heir), nup: The Rev. John Carew, Vicar of Westleigh, com. Devon.—ob. s. p. X.

2.—REGINALD, (eventual heir,) of Crofton, m. d. Helena, daughter and heir of Donald Sherwood, of Aston, Esq. N.B.

*Issue:*

1a.—REGINALD, (fil. et hæc,) (in holy orders,) Rector of Charlton, com. Kent, m. d. Eliza, only daughter of Maurice Cuffe, Esq.—ob. s. p. v. p. X.

2a.—HUGH—SHERWOOD, (eventual heir), of Crofton, m. d. Alice, only surviving daughter and heir of Charles French, of Merton, Esq., (by his wife Alice, only child and heiress of the Right Honorable Anthony Butler, Viscount Thurles, P.C., and Alice, his wife, only daughter of the first-named Hugh Mordaunt, of Crofton, Esq.

*Issue:*

1b.—HUGH, (fil. et hæc :) of Crofton, M.P., and High Sheriff of the County of Warwick, m. d. the Lady Charlotte Cavendish, second daughter and coheir of Henry, Earl of Newcastle, by Lucy, his second wife, sister and heir of Sir Edward Talbot, Knight.

*Issue:*

1c.—SIR HUGH, (fil. et hæc :) General in the Army, K.C.B., of Crofton: ob. cæl. 12th June, 1843. Sepult. at Wells Cathedral. X.

2c.—REGINALD, (successor to his brother,) of Crofton, m. d. [1st] Anne, second daughter of Captain Charles Stanley, R.A.; [2nd] Julia, daughter of Christopher Vigors, Esq., M.P.

*Issue:* [By first marriage.]

1d.—ANNE STANLEY, (only child.)

*Issue:* [By second marriage.]

1d.—HUGH—VIGORS, (fil. et hæc :) of Crofton, M.P. Present Representative: cælebs, na. 21, August 1823.

2d.—REGINALD—VIGORS, (in holy orders;) cælebs.

1d.—ALICE—VIGORS, nup. 5 July, 1847, the Right Honorable John Sackville, Earl of Middlesex.

2b.—REGINALD, ob. cæl. X.

3b.—CHARLES, Colonel in the Army, C.B., m. d. Margaret, daughter of Vincent Stafford, Esq., M.P.

*Issue:*

1c.—REGINALD, (only child,) ob. inf. æt. X.

1b.—ELIZA, ob. inn. æt. 15. X.

I.—ALICE, (only daughter,) nup. the Right Honorable Anthony Butler, Viscount Thurles, P.C.; (and had *issue* an only child and heiress "Alice," who married Charles French, of Merton, Esq., whose only child and heiress "Alice," married Hugh—Sherwood Mordaunt, of Crofton, Esq.



By summing up the number of heiresses (in the preceding systems,) whose Arms are to be in conjunction with the paternal Coat of MORDAUNT, they will be found to be *seven*, which added to the MORDAUNT (occurring in the *first* quarter, and repeated also in the *last* for the purpose of filling up the numbers,) make a shield of *nine* quarterings, which must be placed in the following manner:—1. MORDAUNT.—2. DOUGLAS.—3. DIGBY.—4. SHERWOOD.—5. FRENCH.—6. “BUTLER.”—7. CAVENDISH.—8. “TALBOT.”—9. MORDAUNT.

[NOTE.]—It will be seen that in some cases it is difficult to divide the shield so as to take in a certain number of quarterings: for instance,—If the number should be 5, 7, 10, 11, &c., &c. In this case the plan is to repeat the family bearing in the last quarter, or omit some *secondary* quartering of lesser consequence, or (place it in some quarter with its primary), so as to make a suitable number. In the list of names above given, those which are between inverted commas, viz: “BUTLER,” and “TALBOT,” are “*Secondary*” coats, having been introduced into the family of MORDAUNT, not by immediate marriage, but by the marriage of other families who were entitled to *their* use. It will be therefore necessary to distinguish between the *Primary*, *Secondary*, and *Tertiary*, &c., Quarterings.

#### IV. “HATCHMENTS AND MONUMENTS.”

The *Hatchment* (a term said by some to be abbreviated from “*Achievement*,”) is the funeral Escutcheon placed for a twelvemonth after death in front of the deceased person’s residence, and then removed to the Church.

The *hatchment* of a BACHELOR contains the Paternal Arms (with or without quarterings) and accompanied with whatever external ornaments the deceased may have been entitled to. The *whole* groundwork of the canvass is painted *black*.

The *hatchment* of an UNMARRIED LADY would exhibit her Paternal Arms in a *lozenge*, with only such external ornaments as RANK and TITLE might give her. From the top part of the lozenge issues a gold cord loosely knotted. *All* the groundwork is *black*.

When a HUSBAND dies before his Wife, his Arms *impaling* (or bearing upon an *Escutcheon of Pretence*,) those of his Wife, are exhibited with Crest, Scroll, &c.; the *dexter* side of the ground being *black*; and the *sinister* *white*.

Should the WIFE predecease her husband, the external ornaments would occasionally be omitted; and the *sinister* side of the groundwork would be *black*, the *dexter*, *white*.—[Plate XXIII., Fig. 3.] A Cherub’s head sometimes appears in the place of the Crest.

A WIDOWER’S differs only from a husband’s, in the *whole* groundwork being *black*.

A WIDOW’S can of course be distinguished by the united Coats of *Baron* and *Femme* in a *Lozenge*, the *whole* groundwork being *black*. It is also occa-

sionally surrounded completely by a *Cordon* of silver threadwork loosely knotted, and terminating in tasselled points.—[Plate XXIII., Fig. 4.]

[NOTE.]—A BISHOP'S *hatchment* would have the *sinister* side of the groundwork *black*, the *dexter* being *white* to show that the *See* never dies. If a Bishop should also enjoy a Temporal Title, he has two separate Escutcheons, (placed side by side,) the *dexter* containing the *superior*; the *sinister* the *inferior* insignia. DEANS, HEADS OF COLLEGES AND PRECEPTORIES, &c., &c., impale also their Paternal Coat with the Arms of their official station. The WIVES OF BISHOPS bear generally *two* shields, the *dexter* containing the Arms of the *See* with the Prelate's Paternal Coat; the *sinister* containing *his* Coat impaling &c. his Wife's.—In case a HUSBAND was a Member of some Order of Knighthood, (to the *Insignia* of which the Wife is not entitled,) *his* Arms are sometimes placed alone upon the *dexter* of two *oval* shields, (the tops of which lean against each other,) encircled by the *Garter* or Collar of the Order; whereas the *sinister* shield contains the united Coats of *Husband* and *Wife*, and is sometimes encircled with a wreath of laurel, or some such ornament, by way of uniformity. The *supporters* and other external ornaments encircle equally both shields. There is, however, no real reason for this deviation from the general rule of impaling.

If a man should have married more than once, the Arms of his *last* wife (unless the former one were an heiress,) would alone be (properly speaking) introduced. It must be remembered in all cases, that the groundwork of a hatchment, which is behind the Arms of the *deceased*, should be *black*; but that behind the *survivor's* (husband, or wife, &c.,) must be *white*.

If a deceased *person* were the *LAST* of a family, there would be on the hatchment (surmounting the Coat,) a *Death's-Head* and *Crossed Bones*.

The same regulations are observed with respect to the Shields placed upon the Hearse and Trappings of the Horses at Funerals. There are, however, in this case no External Ornaments. The *Coronet* of a deceased Nobleman is carried upon a Velvet Cushion. Most of these rules are observed not only in Hatchments or Funeral Achievements, but in all cases of an armorial nature, such as *Seals*, &c.

MONUMENTS.—In olden times *KINGS* and *SOVEREIGN PRINCES* were represented on their tombs in complete armour with all the ensigns of Royalty. *KNIGHTS* were also in armour if they had lost their lives on the battle-field. The Victorious in battle were known by the sword (*naked*, and with the point turned upwards,) placed on the right side, (and sometimes the battle-axe,) the helmet being on the head, and shield on the left arm. They had also spurs. The Vanquished who died in battle were known by the *sheathed* sword and lifted vizor, the feet resting on a dead lion, and the arms joined on the breast. A Knight or other person who had been killed in single combat was represented in complete armour, with his sword lying at some little distance from him, and his left arm crossed over the right. The *crossed legs* denote that those who are so represented, had either taken part or intended doing so in the Holy Wars. If a military man became afterwards

attached to any order of an Ecclesiastical nature, the *lower* part was represented in armour, the *upper* portion in the Ecclesiastical habit. If a governor of a citadel or fortress died in a state of siege, he was represented in armour, with a helmet placed under his head.

It will be seen that a knowledge of these rules will be of great service to the Antiquarian who may meet with many Monuments of Interest in our Cathedrals and other Ecclesiastical Buildings. It is much to be regretted in these days,—when order and rule have long since given place to individual fancy,—that the Churches of this Christian land should be desecrated by the emblems of Paganism which are now so often seen, and *for* which Arches, Piers, and Mullions have been destroyed, disfigured, and blocked up, in the most unseemly and incongruous manner.

[NOTE.]—A more Ecclesiastical and Christian style is now happily gaining ground. Some excellent Monumental and Grave Stone Designs are being published by Mr. Masters, (Aldersgate-street,) in sheets, at a very small price.

#### V. "LAWS AND SCALE OF PRECEDENCE."

The families constituting the Aristocracy of the United Kingdom, are divided into *two* classes: THE NOBILES MAJORES, or "*High Nobility*," and THE NOBILES MINORES, or "*Lesser Nobility*." These have been thus subdivided:—

##### I. NOBILES MAJORES.

["PRINCIPES."]	["DOMINI."]
1.—DUKES.	4.—VISCOUNTS.
2.—MARQUESSSES.	5.—BARONS.
3.—EARLS.	6.—BARONETS.

##### II. NOBILES MINORES.

["ARMIGERI."]	["NOBILES."]
1.—ESQUIRES BY BLOOD.	4.—GENTLEMEN BY BLOOD.
2.—ESQUIRES BY PRESCRIPTION.	5.—GENTLEMEN BY PATENT.
3.—ESQUIRES BY PATENT.	6.—GENTLEMEN BY COAT ARMOUR.

In this list it will be seen that no mention is made of KNIGHTHOOD; but it must be remembered that this is a *temporary* and *purely personal* honour; except in the families forming the Baronetage, in which degree it is hereditary under certain limitations, and may be claimed, by Patent, of the Sovereign by the eldest sons of all Baronets on attaining their majority. Knighthood does not therefore form,—like Peerage, Baronetage, or Esquireage Nobility,—a separate or distinctive estate of honour; but is conferred upon any individual, at the Sovereign's pleasure, without reference to the family (or native) rank of that individual.

The following Table shows the relative rank of the Nobles (Majores and Minores.)

## [A SCALE OF PRECEDENCE.]

1. THE SOVEREIGN
2. The Prince Consort
3. The Prince of Wales
4. The Sovereign's Sons
5. " Grandsons
6. " Brothers
7. " Nephews
8. " Uncles, and Cousins
9. Lord Archbishop of Canterbury
10. Lord High Chancellor
11. Lord Archbishop of York
12. " Armagh
13. " Dublin
14. Lord High Treasurer (*a*) (*b*)
15. Lord President of the Privy Council (*a*)
16. Lord Privy Seal (*a*)
17. Lord High Admiral (*b*) (*c*)
18. { DUKES of England, Scotland, Great Britain, Ireland, and the United Kingdom (*d*)
19. { MARQUESSES of E., S., G. B., I., and U. K. (*d*)
20. Dukes' Eldest Sons (*e*)
21. EARLS of E., S., G. B., I., & U. K. (*d*)
22. Marquesses' Eldest Sons (*e*)
23. Dukes' Younger Sons (*e*)
24. { VISCOUNTS of E., S., G. B., I., and U. K. (*d*)
25. Earls' Eldest Sons (*e*)
26. Marquesses' Younger Sons (*e*)
27. { Lord Bishops of London, Durham, and Winchester
28. The other Lord Bishops of England (*d*)
29. Lord Bishop of Meath (*f*)
30. The other Lord Bishops of Ireland (*d*)
31. BARONS of E., S., G. B., I., & U. K. (*d*)
32. Speaker of the House of Commons
33. Secretary of State (*b*) (*g*)
34. Viscounts' Eldest Sons (*e*)
35. Earls' Younger Sons (*e*)
36. Knights of the Garter (*d*)
37. Privy Councillors
38. Chancellor of the Exchequer
39. " The Duchy of Lancaster
40. { Lord Chief Justice of the Queen's Bench
41. Master of the Rolls
42. Vice Chancellor of England
43. { Lord Chief Justice of the Common Pleas
44. Lord Chief Baron of the Exchequer
45. Vice Chancellors
46. Judges and Barons of the Coif (*d*) (*h*)
47. Knights Banneret (First Class) (*d*) (*i*)
48. Viscounts' Younger Sons (*e*)
49. Barons' Younger Sons (*e*)
50. { BARONETS of E., S., G. B., I., and U. K. (*d*)
51. Knights Banneret (Second Class) (*d*) (*i*)
52. Knights of the Thistle (*d*)
53. " St. Patrick (*d*)
54. Knights Grand Cross of the Bath (*d*)
55. " St. Michael and St. George (*d*)
56. Knights Commander of the Bath (*d*)
57. " St. Michael and St. George (*d*)
58. Knights Bachelor (*d*)
59. { Dean of the Arches Court, and other Judges, &c. (*k*)
60. Companions of the Bath (*d*)
61. { Cavalieri and Companions of St. Michael and St. George (*d*)
62. Baronets' Eldest Sons (*e*)
63. Attorney General (*k*)
64. Solicitor General (*k*)
65. Lord Lieutenants of Counties (*k*)
66. { Past and Present High Sheriffs of Counties (*k*)
67. Knights of the Shire for Counties (*k*)
68. Baronets' Younger Sons (*e*)
69. Knights' Eldest Sons (*e*)
70. Members of Parliament for Cities (*k*)
71. " Boroughs (*k*)
72. Esquires of the Sovereign's Body
73. " Attendant upon Knights
74. { " By Blood, Tenure, Prescription, and Office (*l*)
75. Knights' Younger Sons (*e*)
76. { Gentlemen by True Blood (of five descents)
77. { Deputy Lieutenants of Counties, Justices of the Peace; Dignitaries of the Church, and other Clergy; Generals, Colonels, and other Field Officers (in the Army); Admirals, Captains, &c. (in the Navy); Masters in Chancery, Queen's Counsel, Serjeants at Law; Court (&c.) Physicians; Doctors of the Learned Faculties (*m*)
78. { Captains and Subalterns (in the Army); Lieutenants (in the Navy); Barristers at Law; Physicians; Bachelors of the Learned Faculties, and Graduates in the Universities (*n*) (*o*)

[NOTE.]—(a) If of Baronial Rank. (b) When existing. (c) Some writers deny the Lord High Admiral this precedence before all Dukes, and place him thus with the following great Officers of State: 'The Lord Great Chamberlain,' 'Lord High Constable,' 'Earl Marshal,' 'Lord High Admiral,' 'Lord Steward,' and 'Lord Chamberlain (of the Household)'; all of whom take precedence of Peers of 'their own' degree. (d) According to their Patents, Ancientry, Consecration, or Creation. (e) According to the priority of their Fathers' Titles. (f) With the Title of "*Most Reverend*." (g) If a Baron, he precedes all other Barons; but this privilege does not extend to a higher grade in the Peerage. (h) Some Tables of Precedence place the Puisne Judges and Barons of the Three Courts in this order: Queen's Bench, Common Pleas, and Exchequer; and not in one common class. (i) Those Bannerets may be styled "*First Class*" who were created by the Sovereign (or Prince of Wales) under the Royal Standard displayed in open war; those of the "*Second Class*" being created in open war, &c., but not by the King in Person. (k) By Custom, or Courtesy. (l) This class includes "the Sons of the younger Sons of Peers and Baronets," &c. (m) All this class are supposed to have an equal standing. (n) The same rule applies. (o) There are other Persons of High Authority and Station, whose peculiar position has not been appointed, but who would attain such 'by Courtesy': Scottish and Colonial Bishops, Judicial Authorities, &c.

By the "*Curialitas Angliæ*," the eldest sons of each created degree of Hereditary Dignity are as the youngest members of the rank *next* to that enjoyed by their Fathers. Thus Dukes' eldest sons rank as youngest Marquesses.

[NOTE.]—If, however, this rule were properly acted upon, "*Baronets*" would have precedence of *Barons' Eldest Sons*; whereas at present they are placed *below* even the *younger sons*. "*Baronetesses*" also would then have precedence of *Barons Eldest Sons' Wives and Barons' Daughters*.

The eldest sons of the three first grades (Dukes, Marquesses, and Earls,) bear the *second* title of their Fathers, but are equally entitled to the *station* and *Coronet* of the degree *next* to that enjoyed by their Fathers, whether their Courtesy Title correspond with it or no: Thus the eldest son of the Duke of Somerset is styled "*Baron Seymour*," but bears the *Coronet* of a *Marquess*.

With regard to THE PRECEDENCE OF LADIES, the following general rules are observed:—

1. "*Married Women and Widows*" are entitled to the same rank among each other, as their Husbands would respectively have borne between themselves, (except such rank is merely *professional or official*.)—[4. Blackstone's Commentaries, p. 406 (n).]

2. If, however, a Woman, of *high* nobility in her own right, should marry a person of *lesser* nobility, she still retains her original rank; but if this station were not *jure natalis* but simply by marriage, then by a second marriage with one of *lesser* degree, she loses her *real* dignity, and merely enjoys her Title by Courtesy. Yet if a Duchess Dowager should marry a Baron, she continues a Duchess still, for all the Nobility are *pares*.—[1 Blackstone's Comm. p. 401, quoting Coke.]

3. The rank enjoyed by a Woman, in her own right, is not communicable to her Husband.

4. "*Unmarried Women*" are entitled to the same rank as their *Eldest* Brothers would bear among men during the lives of their Fathers.—[4. Blackstone's Comm., p. 406 (n).]

To exemplify partially these Rules :—In the same position in which "the *eldest* sons of Dukes" stand among men, "the *wives* of those *eldest* sons," followed by "the *daughters* of Dukes," would be placed among women. Again: "The *wives* of the *youngest* sons of Dukes" are entitled to the rank which their husbands bear between themselves. The same rule applies, of course, to the other Noble Degrees.

The following is a succinct Account or Epitome of each grade of BRITISH HIGH NOBILITY :—

1. **DUKE** (*Dux*). This princely title of *Duke* was first conferred "*by Patent*" upon Edward Plantagenet, Duke of Cornwall, in 1337 (11 Edw 3). His style is "Most Noble," and "Your Grace." A Duke may retain and qualify *six* Chaplains.

2. **MARQUESS** (*Marchio*). This title was conferred first "*by Patent*" in 1386 (10 Rich. 2), upon Robert De-Vere, Marquess of Dublin. The style is "Most Honorable" (not "Most Noble"). A Marquess is entitled to retain and qualify *five* Chaplains.

3. **EARL** (*Comes*). This as well as the two preceding titles is of princely dignity, and by far the most ancient of all British Titles. The first Hereditary Earl was Hugh Lupus, Earl of Chester (temp. Wm. 1). The Premier existing Earldom of Shrewsbury was conferred "*by Patent*" on the celebrated Sir John Talbot in 1442. His title is "The Right Honorable." He may qualify *five* Chaplains.

[NOTE].—These *three* ranks (*Principes*) are entitled to the additional styles of "Most High, Puissant, or Noble Prince."

4. **VISCOUNT** (*Vice-Comes*). This title as a distinctive name of Peerage Honor, was first conferred "*by Patent*" upon John Beaumont, Viscount Beaumont, in 1439 (18 Hen. 6). The style is "Right Honorable." He may qualify *four* Chaplains.

5. **BARON** (or Lord-Baron, *Baro-Major* or *Baro-Regni*). This title was conferred either "*by Writ of Summons*," or "*by Patent*." The earliest date of the *first* sort was 1264 (49 Hen. 3). The first Barony "*by Patent*" was conferred upon John De-Beauchamp, Baron Beauchamp of Kidderminster,

in 1387 (11 Rich. 2.) The style of address is "Right Honorable." He may qualify *three* Chaplains. This title of BARON (or Lord-Baron) must not be confounded with the Free Baronies of Scotland, enjoyed by many Baronets and Chiefs of Clans.

Previous to the reign of King John there existed "Baronies by Tenure," claimed from the possession of certain Feudal Lordships of Manors. There is *one* Earldom even now extant, that of Arundel, enjoyed by the Ducal House of Norfolk, in right of Feudal Tenure.

[NOTE.]—The above *five* grades compose *Peerage Nobility*. *All the children* of Viscounts and Barons, and *younger sons of Earls* are styled "The Honorable." The *daughters and younger sons* of Dukes and Marquesses have the prefix of "Lord" and "Lady" to their Christian names; and the *daughters of Earls* have also the *same* prefix.—With regard to the Qualifying of Chaplains, it may be added that *Peereesses* uniformly retain *two*. Bishops are entitled to *six*, Archbishops to *eight*.

6. BARONET (*Baronettus*). This title was first conferred "by Patent" as an *Hereditary* dignity by James I., in 1611, upon Sir Nicholas Bacon of Redgrave. The proper style of address is "The Honorable," and it is exceedingly strange that the great body of Baronets do not assume for themselves and their wives that title, to which they have as good a claim as a Duke has to "The Most Noble," or an Earl to "The Right Honorable."

[NOTE A.]—The BADGE of all Baronets ("except those of Scotland or Nova Scotia,") is commonly called the *Ulster Badge*, and should be worn suspended round the neck or shield by a *Sanguine* riband. It may be thus described:—"On a shield or surmounted by an Imperial Crown, an inescutcheon *Argent*, charged with a sinister hand couped at the wrist *gules*: the whole surrounded with a circle of blue enamel, having, in letters of gold, the motto "*Pro Rege et Patria*, 1612."—[Plate XXIII., Fig. 6.] "The Nova Scotia BADGE (of Scottish Baronets)" which is suspended by an *Orange* riband, is thus described:—"On a shield *argent*, surmounted by the Imperial Crown, a saltier *azure*, thereon an inescutcheon or charged with a lion rampant within a double tressure flory counterflory *gules*: the whole surrounded with the blue enamel circle having (in gold) the motto "*Fax Mentis Honestæ Gloria*, 1629."—[Plate XXIII., Fig. 7.]

[NOTE B.]—The usual modern way of bearing the Bloody Hand "on a Canton or Inescutcheon within the Shield is manifestly absurd."

The "Knightly Ornament of THE GOLDEN COLLAR OF SS" may and should be worn or borne by all Baronets. It consists of many repetitions of the letter S linked together alternately with jewels, the word **SOUERAYNE** occurring in the centre compartment on a circle which surrounds the Three National Flowers.—This Collar ("in Silver") is the peculiar Badge of Members of "The Esquire Nobility."

The Peerage and Baronetage of our Kingdom consist of *five* classes, which take rank in the following order :—

1. Those of England .. .. .	} Created {	Antecedent to the Union of England and Scotland, in 1707.
2. „ Scotland .. .. .		
3. „ Great Britain .. .. .		
4. „ Ireland .. .. .		
5. „ The United Kingdom }		
		Between the Scottish and Irish Unions, 1707—1801.
		Antecedent to } 1801.
		Subsequent to }

It now remains that we should say something of the “Nobles *Minores*.”

Who is an *ESQUIRE*, in the strict acceptation of the term? is a question often asked but seldom answered. Tenants of the Crown in capite,—Lords of Manors,—Chiefs of Clans and Septs, &c.,—Dignitaries in Church and State, enjoying a high temporary precedency,—Flag and Field Officers,—Descendants by the Male line of Peers and Baronets,—Eldest Sons of Knights,—Justices of the Peace,—Counsellors, High University Graduates, &c., who have been placed with propriety among the ranks of Esquireage Nobility, “(*Armigeri*),” provided they are Gentlemen by Blood or Patent. Formerly the style of “Worshipful and Right Worshipful” was assigned to Knights, Esquires, and Gentlemen by Blood.—“A GENTLEMAN by Blood and Ancestry, (*Generosus*,) must be of *five* steps of *Worshipful* Gentility; claiming lineal descent from *Atavus*, *Proavus*, *Avus*, and *Pater* on the Father’s side, and as much on his Mother’s line.”—[Gwillim.]

#### “KNIGHTHOOD.”

The STATE “Orders of Knighthood” now existing in Great Britain are the following :—1.—THE GARTER. 2.—THE THISTLE. 3.—ST. PATRICK. 4.—THE BATH. 5.—ST. MICHAEL AND ST. GEORGE. 6.—KNIGHT-BACHELOR.

1. “The Most Noble Order of the Garter” [K.G.] was instituted by Edward the Third, in 1349. The Chapter consists at present of the Sovereign and *twenty-five* Knights, and such lineal descendants of King George the First, as might be elected. The Officers of the Order are *The Prelate*, *The Chancellor*, *The Registrar*, *The Garter King of Arms*, and *The Usher of the Black Rod*.

2. “The Most Ancient and Most Noble Order of the Thistle,” [K.T.] which is especially designed for the Scottish Nobility, was founded by King Achaicus, in 787. It was revived by James the Second in 1687; and re-established by Queen Anne in 1703. The Chapter consists of the Sovereign, and *sixteen* Knights. The officers are *The Dean*, *Lord Lyon King of Arms*, *Secretary*, *Deputy*, and *Gentlemen Ushers of the Green Rod*.



3. "The Most Illustrious Order of St. Patrick," [K.P.] was instituted by George the Third in 1783 for the Irish Nobility. The Chapter consists of the Sovereign, the Grand Master, and *Twenty-two* Knights. The officers are *The Prelate, The Chancellor, The Registrar, The Secretary, The Genealogist, The Usher of the Black Rod, and The Ulster King of Arms.*

4. "The Most Honorable Order of the Bath," so called from the original ceremony of Bathing, was instituted by Henry the Fourth, at his Coronation in 1399, renewed in 1725, and enlarged in 1815. This order consists of the Sovereign, *Three* classes of Knights, viz.: 1. "Knights Grand Crosses," [G.C.B.]; 2. "Knights Commanders," [K.C.B.]; and 3. "Companions," [C.B.] The *first* class consists of *Seventy-two* Knights, (exclusive of Princes of the Blood Royal,) one-sixth of which may be appointed for *civil* services. The remainder must be either Major-Generals, or Rear-Admirals at the least; and previously Knights Commanders. The *second* class consists of *One Hundred and Eighty*, (exclusive of Foreign Officers holding British Commissions,) but must be Major-Generals, or Rear-Admirals at the least. The *third* class, which is unlimited in number, does not entitle the Companions to the style of *Knights*. It is necessary for all Companions to have previously attained the rank of Major or Commander. The officers of the Order of the Bath are *The Dean, The Genealogist and Blanc-Coursier Herald, The Bath King of Arms, The Registrar and Secretary, The Gentleman Usher of the Scarlet Rod, and The Messenger.*

5. "The Most Distinguished Order of St. Michael and St. George" was instituted by George the Fourth in 1818, (when Prince Regent) for Natives of the Ionian Islands and Malta, and subjects of the British Crown, holding high situations in the Mediterranean. It consists of the Grand Master, *fifteen* Grand Crosses [G.C.M.G.,] *twenty* Knights Commanders [K.C.M.G.,] and *twenty-five* Cavalieri or Companions [C.M.G.] The officers are *The Prelate, The Chancellor, The Secretary, The King of Arms, and The Registrar.*

6. "The Order of Knights Bachelor" is the most ancient of all. It includes all such as have had the honor of Knighthood conferred upon them by the Sovereign, without belonging to any *particular* Order.

[NOTE].—The Order of "Knights Bannerets" was of very ancient date, and conferred as a reward for military merit by the King in Person, or his Deputy, under the Royal Banner, in open War.—[See Page 155.]

To this list of Orders of Knighthood may be added two, which (though not strictly *State* Orders) subsist as Corporate Bodies under Royal Letters Patent, binding upon the Crown, its heirs and successors.

7. "*The Sixth Langue of the Sovereign Order of St. John of Jerusalem.*"

8. "*The Religious and Military Order of the Temple.*"

The *first* of these was introduced into England in 1118; incorporated by Philip and Mary in 1554; and revived in 1834 under powers derived from the Continental Langues. It consists of *three* classes: 1. "Grand Crosses" [G.C.J.]; 2. "Knights Commanders" [K.C.J.]; and 3. "Knights" [K.J.]

The "Order of the Temple" was founded in 1118-19; and from that time to the present have they never ceased to exist; although so much persecution and cruel oppression have been heaped against them, and their sixteen thousand Lordships taken from them by Royal Decree. The Order is however now flourishing under the able rule of His Grace the Duke of Athole, "Grand Master." It consists of *three* grades:—1. "Grand Crosses" [G.C.T.]; 2. "Knights Commanders" [K.C.T.]; and 3. "Knights" [K.T.]. Addresses have been presented to Her present Majesty, on two or more occasions, by several of the Knights, *in person*, attired in their very beautiful costume.

To these several Orders of Knighthood pertain especial *Vestments*; and Stars, Collars and Badges decorate as well the "Persons," as the "Armorial Bearings" of the privileged.—Each Order has also a distinctive "*Riband.*" That of "The Garter" is *Garter Blue*; "The Thistle," *Green*; "St. Patrick," *Sky Blue*; "The Bath," *Crimson*; "St. Michael and St. George," *Saxon Blue with a Scarlet stripe*; "St. John of Jerusalem," *Black (watered)*; "The Temple," *Rose-color with broad white borders*.—The "*Mottoes*" of "The Garter," "Thistle," "St. Patrick," "The Bath," and "St. Michael and St. George," are *Honi soit qui mal y pense*; *Nemo me impune lacessit*; *Quis separabit*; *Tria juncta in uno*; and *Auspicium melioris ævi*. For a portion of "The Collar of the Garter" [See Plate XXIII., Fig. 8.] For "The Collar and Badge (and Cross of the Order in Chief) of the Temple," [See the Ornamental Title Pages of Blazon and Marshalling, pages 22 and 168].

Sir James Lawrence has assigned the following reason for the difference between the Heraldic Helmets of Knight and Esquire. An Esquire having distinguished himself by some brilliant action, opened his vizor, to be identified, before his Chief conferred on him the honor of Knighthood. Hence the Esquire's helmet is shown with the vizor *closed*, and that of the Knight, *opened*.

\* \* \* \* \*

### "FLAGS AND BANNERS."

1. The *Banner* was square, and varied in size from five feet to three, according to the rank of the Bearer, containing his Arms and Quarterings.
2. The *Guidon* was a small pointed flag.
3. The *Pennon* was half the size

of the Guidon, narrow and terminating in two points. 4. The *Pennoncelle* was still smaller. This (as well as the two last) was merely ornamented with the Crest and single devices, but not the Arms. 5. The *Standard* was of great length, but gradually decreasing in width, and split at the end, unless it pertained to the Blood Royal; and varied (as the Banner) in size, according to the Bearer's grade: The "Sovereign's," *nine* yards; "A Prince's or Duke's," *seven*; "A Marquess's," *six and a half*; "An Earl's," *six*; "A Viscount's or Baron's," *five*; "A Banneret's or Baronet's," *four and a half*; "Other Knights," *four*. The Standard 'was to have in the Chiefe, (next the Staffe,) the Crosse of St. George, and to Conteyne the Crest, poesy, worde, and devise of the Bearer.' The Funeral Banner may be borne at the Burial of any Member of Nobility, either *Major* or *Minor*.

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END OF THE ART OF MARSHALLING.

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# APPENDIX.

## A CENTENARY INDEX OF HERALDIC EPITHETS, WITH THEIR APPLICATION.

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THE following List embraces those descriptive terms of quality which are generally used in the Blazon of Arms. They are employed in mentioning the tincture of the smaller parts of charges, which vary in colour from the charge itself. For example: the *talon* of a bird, the *horn* or *attire* of a stag, the *doubling* of a cap of dignity, &c.

The mode of application in each of the *hundred* cases is carefully explained.

(TERM)	(APPLIED TO)
1. ABASED.	An ordinary charge placed <i>lower</i> than its usual position.
2. APAULMED.	A hand showing the <i>palm</i> .
3. ARMED.	The <i>claws</i> and <i>teeth</i> of beasts of prey, and <i>talons</i> and <i>beaks</i> of birds of prey.
4. ATTIRED.	The <i>horns</i> or " <i>attires</i> " of stags.
5. BANDED.	The <i>band</i> of a wheatsheaf or garb.
6. BARBED.	1. The <i>leaves</i> of a rose; 2. The <i>point</i> of an arrow.
7. BEAKED.	The <i>beak</i> of a bird.
8. BEARDED.	The <i>beard</i> of an ear of corn.
9. BELLED.	The <i>bell</i> fastened to the leg of the falcon.
10. BRIDLED.	The <i>bridle</i> of a horse caparisoned.
11. BUCKLED.	The <i>buckle</i> of a belt or scroll.
12. CABOSHED.	The head of a beast ( <i>affronté</i> ) <i>severed</i> from the neck.
13. CHAINED.	The <i>chain</i> of a collar.
14. CHARGED.	A charge <i>upon which</i> is another.
15. COLLARED.	The plain <i>collar</i> upon animals.
16. COMBED.	The <i>comb</i> of a cock.
17. CONJOINED.	Wings of birds <i>joined</i> together.
18. CORDED.	An ordinary charge bound with <i>cords</i> .
19. COTISED.	An ordinary charge <i>on each side of which</i> is a smaller one.

20. COUNTERCHANGED. A field of two tinctures on which the charge or charges are *changed in colour*.
21. COUPED. The head or limb of an animal, &c., when *cut off smoothly*.
22. CRESTED. The *crest* of a bird.
23. CRINED. The *hair or mane* and *tail* of a horse.
24. CROWNED. The *crown* when placed upon the head of animals.
25. CUFFED. The *cuff* of a sleeve or vestment.
26. DEBRUISED. A charge partially *obscured* by another.
27. DEGRADED. A cross placed upon *degrees*.
28. DISMEMBERED. An animal whose limbs are shown *cut off* from the body.
29. DISPLAYED. The wings of a bird *expanded*.
30. EARED. The *ear* of a talbot or other animal.
31. ECLIPSED. The sun or moon in full complement, but *sable*.
32. ELEVATED. Wings, the points of which are turned *upward*.
33. EMBOWED. An arm *bent* at the elbow.
34. EMBRUED. A sword or spear, with the point *covered with blood*.
35. ENDORSED. The wings drawn up *over the back*.
36. ENFILED. A sword when *piercing* the head of a beast, &c.
37. ENHANCED. An ordinary charge *placed higher* than its usual position.
38. ENSIGNED. A charge on which a *crown* is placed.
39. ENTWINED. Any charge around which a serpent is *twisted*.
40. ENVIRONED. Used in the same sense as *the preceding*.
41. ERADICATED. A tree *torn up* by the root.
42. ERASED. The head or limb of an animal, &c., when *torn off* instead of cut smoothly.
43. EXPANDED. Wings when *in that position*.
44. EXTENDED. A charge *extended* to the edges<sup>d</sup> of the shield.
45. FIMBRIATED. The *border* of a flag or similar charge.
46. FIRED. A grenade or bomb-shell, *bursting*.
47. FLIGHTED. The *feathers* of an arrow.
48. FOURCHED. The tail of a lion when *forked*.
49. FRUCTED. A tree with the *fruit* or berries upon it.
50. FURLED. A sail *contracted* or drawn up.
51. GARNISHED. The *ornaments* of a helmet or similar charge.
52. GORGED. Used indiscriminately with *collared* (No. 15).

53. HELVED. The *handle* of a lochaber or battle-axe.
54. HILTED. The *hilt* of a sword.
55. HOODED. The *hood* affixed to falcons.
56. INCENSED. Beasts, when *fire* issues from the mouth and ears.
57. INFLAMED. A beacon with *fire burning*.
58. INTERLACED. Three or more similar charges *fretted* or *braced* within each other.
59. INVERTED. Wing when *reversed*.
60. JELLOPED. The *comb* or *gills* of a cock.
61. JESSED. The leather *fastenings* of falcons' bells.
62. LANGUED. The *tongue* of an animal.
63. LEAVED. The *leaf* of a tree or flower.
64. LEGGED. The *leg* of a bird, &c.
65. LINED. An animal collared, and with a *line* fastened to it.
66. MASONED. A wall marked so as to represent *masonry*.
67. MEMBERED. Used often for *legged* (No. 64).
68. MUZZLED. The *muzzle* on a bear, &c.
69. NOWED. Serpents, &c., twisted in form of *knot*.
70. PIERCED. A charge *pierced* in the centre, thus showing the field.
71. POMMELLED. The *pommel* of a sword.
72. QUARTERED. A shield or charge divided into *four parts*.
73. QUEUED. The *tail* of a lion, &c.
74. QUILLED. A porcupine, or the *quill* of a feather.
75. REFLEXED. The line or chain of a collar *thrown* (or *reflexed*) *over* the back.
76. REVERSED. Wings when in *that position*.
77. RINGED. The *ring* of a chain or other charge.
78. SADDLED. The *saddle* on a horse caparisoned.
79. SCALED. The *scales* of a fish.
80. SEEDED. The central *seeds* of the rose.
81. SHAFTED. The *shaft* of a barbed arrow.
82. SLIPPED. A trefoil, cinquefoil, rose, &c., when the stalk is cut diagonally or *slipped*.
83. SPOTTED. A leopard, panther, &c., when *spotted* of another tincture.
84. STALKED. The *stem* of a flower.
85. STRINGED. The *strings* of a musical instrument.
86. SURMOUNTED. Used indiscriminately with *debruised* (No. 26).

87. TRANSFIXED. An animal *pierced* with any weapon.
88. TRIPLE-TOWERED. A tower having *three smaller turrets* issuing from the battlements.
89. TRUNKED. A tree cut and showing the section.
90. TRUSSED. A bird *preyed upon* (or "*trussed*") by one more powerful.
91. TUFTED. The *tuft* on portions of the body of real or chimerical beasts.
92. TURNED-UP. A chapeau-de-maintenance *bordered* (or "*turned-up*") with fur.
93. UNGULED. The *hoofs* or *ungules* of beasts.
94. VAMBRACED. The *military covering* or "*vambrace*" of the arms (*avant-bras*).
95. VESTED. The *habit, clothing*, or "*vestment*."
96. VOIDED. An ordinary charge, the central part being *removed* or "*voided*."
97. VULNED. An animal *wounded* and *bleeding*, &c.
98. WATTLED. The *gills* or *wattles* of a cock, &c.
99. WINGED. The *wing* of any bird or chimerical beast.
100. WREATHED. The head, when encircled with a *wreath* of twisted silks.

There are a few other epithets of similar nature employed in blazoning; but those which have been here enumerated are in most frequent use.

By procuring a copy of *The Peerage and Baronetage*, and comparing the arms and their external ornaments with the descriptive account of them, it will be seen of what value the foregoing list is to those who have previously studied the grammatical accidence of this most useful and interesting science of "HERALDRY."

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## ERRATA.

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### LETTER-PRESS CORRECTIONS.

Page.	Line.	
vi.	6.	For <i>Art of Blazon</i> , read <i>Science of Heraldry</i> .
xiv.	9.	For "42," read "43."
xx.	Last.	Add to List of External Ornaments, <i>Badges, Knots, and Collars</i> .
96.	17.	For <i>Draftsman</i> , read <i>Draughtsman</i> .
128.	7.	Place the figure "12" before <i>The Falcon</i> ; and "17" before <i>The Kite</i> .
—	30.	For <i>illustrations</i> , read <i>illustration</i> .
—	35.	For <i>test</i> , read <i>rest</i> .
144.	25.	For <i>illustrations</i> , read <i>illustrations</i> .
—	37.	For <i>and long horns</i> , read <i>with long horns</i> .

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### PLATE CORRECTIONS.

Plate.	Figure.	
I.	15.	The <i>white spots</i> should be <i>dotted</i> .
—	16—18.	<i>Vaire</i> ; &c., should consist of <i>six rows</i> .
XIX.	16.	For a better example of <i>The Imperial Crown</i> , see Plate XXIII., Figs.
XXIII.	3, 5.	The <i>coils of the wreath</i> should turn <i>the other way</i> .
—	8.	The <i>rose within the garter</i> , should be <i>gules</i> .

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FINIS.



